

January 18, 1958

Sirs:

At present I am teaching at the Swain School of Design here. I have an M.A. degree from Columbia University.

Sincerely,

Jan. 21, 1958

Mrs. Victor A. Lewinson, Registrar
The Corcoran Gallery of Art
Washington 6,
D.C.

Dear Mrs. Lewinson:

Please forgive my negligence, in not mentioning the omission of the Abraham Rattner drawing, #97 "Study for Window Cleaner". It was placed on the invoice by mistake.

I think everything else is in order. If not, please let me hear from you.

Sincerely yours

John Marin, Jr.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Leo S. Guthman

January 20, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks again for the very lovely dinner Tuesday night.
I told you over the phone how much I enjoyed being with you
and your niece, but I was afraid I stayed too long.

Haven't had a chance to talk to Peter yet, but will do so
in the next day or two.

Again thanks.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

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purchaser is living, it can be assumed that the information
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January 22, 1958

Mr. Frank Anderson Trapp
Amherst College
Department of Fine Arts
Amherst, Massachusetts

Dear Mr. Trapp:

This is to advise you that we are holding the paintings for your exhibition by Stuart Davis, William Zorach and Marguerite Zorach, here in the gallery for your truck to pick up. A consignment list is enclosed giving the insurance valuations.

As we do not carry a floater insurance policy, it is customary for the consignee to fully cover paintings during transit as well as during the exhibition.

The paintings are all ready for your truckman when he calls.

Sincerely yours

January 31, 1958

Mr. John Rainey
604 North West 41st Street
Oklahoma City 18, Oklahoma

Dear Mr. Rainey:

Miss Georgia O'Keeffe resides in ~~Albuquerque~~ New Mexico,
and I would suggest that you write to her directly, as
I do not know what materials she uses and would not
want to misinform you.

Sincerely yours,

RM:pb

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UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

January 23, 1958

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Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Here comes the Dove text as it now stands.

Read it through and note all the things which strike you one way or another. I shall be in New York by Monday, February 3, and we can talk and select.

After you have read it, make up your mind whether Bill Dove should read it at this time. I think so. But I think it would be more trouble than help if it would be shown at the present time to Mrs. Dove. It won't be too late to get her corrections, if any, after the text has been polished again.

All of the best.

Yours,



Frederick S. Wight
Director of the Art Galleries

FSW:vv

Enc.

UNIVERSITY OF UTAH
SALT LAKE CITY

COLLEGE OF FINE ARTS

DEPARTMENT OF PAINTING
ART CENTER WEST

January 30, 1958

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

I am enclosing an up-to-the-minute record of works requested for the Fourth Annual Invitational Exhibition, indicating those works which have been promised, those on which we have received refusals, and other pertinent information.

The situation looks good with regard to Abraham Rattner. As you know, Mr. Joseph Shapiro wrote, offering all three of his paintings. We accepted this offer with the reservation that if the large painting, "Temptation of St. Anthony," was more than 60"x72" it would not be suitable because of the space limitations of our screens. This letter went on January 16th, and as yet we have not received a reply from him. Perhaps you know the size of the painting, in which case you can judge whether it will be necessary for you to send both the Rattners which you have promised or only one to make a total of four paintings. ✓

Mr. Marceau of the Philadelphia Museum wrote saying that he felt sure we would be able to have Shahn's "Miners' Wives" but board action on the 27th of this month would be necessary for final approval. We are expecting word daily. ✓

You will see that at present we have only two Webers and two Davises. "Colonial Cubism," requested from the Walker Art Center, was initially sent in error to the Maynard Walker Gallery. When I discovered this mistake we sent off another request on January 22nd, but have received no reply.

If you can possibly locate in the New York area two additional works of Weber and Davis, and arrange for Budworth to pick them up, I would very much appreciate it. Alternatively, telephone calls to persons outside the New York area who might be willing to send in time for the show you could bill to us. I hope this request doesn't seem unreasonable, but we are, of course, anxious to have these men adequately represented.

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SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA HENLOCK 1-2040

W. W. CROCKER, Chairman of the Board
E. MORRIS COX, President
NECTOR ESCOBOSA, 1st Vice-President
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ROBERT C. HARRIS, Secretary
RANSOM M. COOK, Treasurer
GRACE L. McCANN MORLEY, Director

January 21, 1958

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THE DOWNTOWN GALLERY
32 East 41 Street
New York 22, New York

Attention: L.A. Allen

Gentlemen:

We have received your letter of January 13 with the request for two catalogs. Neither one of these catalogs have been published by us, but our Book desk happens to have a copy of one of them and it will be sent to you, air mail as you wished with bill enclosed.

This is the catalog: "14 Americans" which was published by the Museum of Modern Art in 1946. the text by Dorothy Miller

The other catalog you mention: "Abstractions and Surrealists" at The Art Institute of Chicago must be the publication: "Abstract and Surrealist American Art" by Katherine Kuh & Frederic A. Sweet, Chicago, 1947. Of this we have no copy available, it seems to be out of print.

In 1951 the Portland Art Association together with the Portland Art Museum and the Walker Art Center organized an exhibition of the work of C.S. Price and at the same time published a 60 page catalog with bibliography. Of this catalog we happen to have an extra copy and if you wish to purchase it, please let me know.

Yours sincerely,

Anneliese Hoyer

Anneliese Hoyer
Curator of Prints & Librarian

AH:ash

STATE OF INDIANA
BALL STATE TEACHERS COLLEGE
MUNCIE

Department of Art

January 27, 1958

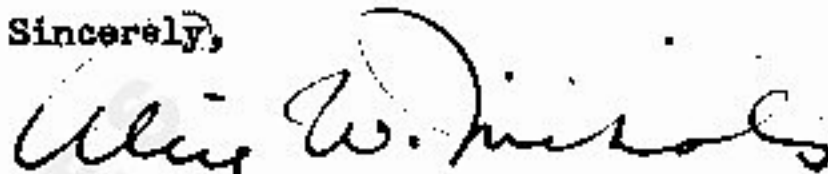
Edith G. Halpert, Director
The Downtown Gallery
32 East 51 st. Street
New York 22, New York

Dear Miss Halpert:

Thank you for your suggestion of inviting several of your artists to participate in our Drawing and Small Sculpture Show. I enclose an entry blank for Mr. Rattner, Mr. Shahn, Mr. Weber and Mr. Zorach. ~~Please have the items sent collect.~~ We will need to receive them before February 20.

Thank you.

Sincerely,



Alice W. Nichols, Head
Art Department

AWN:pit

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January 21, 1958

Mr. Germain Seligman
Jacques Seligmann & Company, Inc.
5 East 57th Street
New York 22, N. Y.

Dear Mr. Seligman:

Please forgive me for annoying you with this matter, but as I mentioned previously, I am deeply concerned in this connection.

Have you by any chance received word from Mr. de Hauke?

Again I shall be most grateful for your cooperation.

Sincerely yours,

EGH:pb

AFPA
January 21, 1958

Mrs. Lillian Jones
Sandy Hook
Connecticut

Dear Mrs. Jones:

Thank you for your check. A receipted bill is now enclosed.

It is quite all right for you to retain some of the other objects, but I would like to have the portrait sent back as soon as you can arrange it, since we have not had any occasion to show it to some of our clients. If somebody should be driving in to New York, why don't you ask them to drop it, or, if you prefer, it can be sent via express.

I hope you have success with some of the items and I hope, too, that you can manage to dispose of Ken's sun dial. Why don't you ask Guy whether he would take it back? This is quite possible as he was rather intrigued with it, himself.

My best regards.

Sincerely yours,

EGH:pb
Enclosure



PALM BEACH ART LEAGUE

NORTON GALLERY AND SCHOOL
OF ART

PIONEER PARK, WEST PALM BEACH, FLORIDA

WILLIS F. WOODS, Director

January 22, 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The Acquisitions Committee has approved our purchase of Georgia O'Keeffe's PELVIS WITH MOON. I have inquired of the bank as to whether we have any money for it but have not had their report as yet. When I hear from them I will begin processing the purchase so that you should receive a bill of sale from Chicago before many moons.

Best regards.

Sincerely,

Willis F. Woods
Director

WFW:eb

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January 30, 1968

Mr. Francis P. Kinnicutt
25 Larch Road
Cambridge, Massachusetts

Dear Mr. Kinnicutt:

Not only do I remember the picture that you purchased but
have the photograph of it in our record book.

Indeed we shall be glad to repurchase it for the price you
paid, which was \$450. according to our ledger.

On the other hand, if you would prefer to leave it here on
consignment, we shall try to get more for you, as I believe
that after it is re-restored, we can get about \$750., minus
the 25% sales commission which has been established as you
will note in the booklet written by Jack Raur entitled
"ABC FOR COLLECTORS."

You may send this to us at your convenience, indicating
which of the two arrangements is preferable to you.

Sincerely yours,

EGH:ph

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Cast lead sculptures, 1871, made by J. W. Fiske, New York, and wooden lonic Column, 1880, stand on the balcony at the Museum where they were used as part of period decor with Karolik Exhibition. Lens by Eric Ladd.

[Encl. Portland Art Assn, 1-17-58]

THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE, CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

MRS. JOHN D. ROCKEFELLER, 3rd, HONORARY CHAIRMAN
MRS. DONALD B. STRAUS, CHAIRMAN
HARMON H. GOLDSTONE, VICE-CHAIRMAN
WALTER BARFEE, VICE-CHAIRMAN
MRS. E. POWIS JONES, SECRETARY
PETER A. RUPPEL, TREASURER

January 17, 1958

Dear Mrs. Halpert:

We are pleased to send you the enclosed checks in payment for prints purchased from the Junior Council's exhibition and sale of prints.

The amounts include sales tax where applicable, and the 10% handling charge due the Junior Council, for which a bill is enclosed.

May I take this opportunity to thank you for your interest and cooperation.

Shahn: Alphabet
Mrs. Thomas B. Winston
41 West 96th Street, NYC

46.35

Shahn: Phoenix
Mr. J. D. Zarem
315 East 45th Street
Savannah, Georgia

90.00

Sincerely,

Anne K. Jones

Mrs. E. Powis Jones
Co-Chairman of the Exhibition

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Enclosures

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January 31, 1958

Mrs. Hyman Zeik
Chairman, Art Exhibition
Bayonne Jewish Community Center
1050 Boulevard
Bayonne, New Jersey

Dear Mrs. Zeiks

Thank you for your letter.

While we should like to cooperate with you, we have only one Sheeler available for sale and this is priced at \$5000.00, thus eliminating him completely from the exhibition to be held at the Center from March 2nd to 14th.

For his one-man show which opens here on March 25th, we are borrowing all the pictures with the exception of the one in our current stock.

If you would be interested in Karl Zerbe or a drawing by Don Shahn or gouache by Stuart Davis, all of which would be within your price limit, please let me know.

Sincerely yours,

RCH:pb

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January 17th
1958

Down Town Gallery
32 East 51st St.
New York 21, N.Y.
Dear Sir.

I have been asked to do a
short paper for a study club
group on the painter, Yasuo
Kuniyoshi.

Do you happen to know the
source of any material about
his life & work? Possibly some
examples? Would you also let
me know about the last
involved with this inform-
ation?

Thank you for your trouble.

Sincerely,

Russ Estes

(Mrs. L.H. Jr.)

2103 Wrennah

Wichita Falls

Texas

January 15, 1958

Mr. Edward Hillman
Woodstock
New York

Dear Eddie:

Finally, the building project is completely organized and I found a subject that I think you will like very much.

One of the four tenants to be honored with a picture relating to its products is Merck, a pharmaceutical company which produces vitamins, antibiotics, medicinal chemicals, analgesics, industrial and reagent chemicals. If you discuss any of these with your scientific friends, I am sure that you can find some fascinating material involving plant life (healthy), bugs (benign), etc. Think about it and let me know, as soon as possible now that the time is running shorter and shorter, what you would like to do and I shall give you all the other details. As a matter of fact, I am enclosing a copy of a form letter which tells the story.

Sincerely yours,

EGH:ph
Enclosure

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INLAND STEEL COMPANY

GENERAL OFFICES • 30 WEST MONROE STREET • CHICAGO 3, ILLINOIS • FINANCIAL 8-0300

LEIGH B. BLOCK
VICE PRESIDENT
IN CHARGE OF PURCHASES

January 21, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have received your nice letter of January 15th and I am pleased that you liked the article Edgar wrote about the Inland Steel Building and its art in Art in America. We moved into our new quarters about a week ago and have now hung most of the pictures we purchased. Everyone is most pleased and I am really very proud of the way the offices look. I hope that you will be coming our way soon so that I can give you an inspection.

In regard to Joseph Strick of Los Angeles, we will be pleased to show him our collection, provided he gives us at least a week's notice of his arrival. We have been besieged with visitors and that is the reason why we must know in advance.

I have no plans right now for coming east, but I certainly will come in and see you when I do.

Sincerely,

Leigh
Leigh B. Block

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NORTH SHORE ART FESTIVAL

APRIL 25th through MAY 4th, 1958

100 Cutter Mill Road, Great Neck, N. Y.

FESTIVAL CHAIRMAN
MRS. SELIG S. BURROWS

CHAIRMAN OF DESIGN
GEORGE NEMENY

ART FOR SALE
MRS. ALFRED ELIOT, Chairman

Painting
ALFRED ELIOT
MRS. JOSEPH FARBER
MRS. GEORGE NEMENY
MRS. THEODORE NORMAN
MRS. ALFRED L. PILSON
LAWRENCE RICHMOND
SIDNEY SCHECTMAN
MRS. ALAN SEFF

Sculpture
MRS. HOWARD STEIN, Chairman
FRED DANZIG
MRS. SIDNEY DERMAN
MRS. GEORGE ECKSTEIN

January 21, 1958

Dear Mr. Rattner:

The Arts Festival Committee of the North Shore Child Guidance Association invites you to participate in its annual exhibition and sale of paintings and sculpture.

The exhibit will be held from April 25th to May 5th at 100 Cutter Mill Road, Great Neck. The Festival is planned and manned entirely by a volunteer committee to raise funds for the North Shore Child Guidance Center, which is a non-profit community clinic providing low-cost psychiatric care for children.

Last year's exhibition was a signal success, both aesthetically and financially. The unusual museum-like setting, designed by the noted architect, George Nemeny; the care taken in arrangement, as well as the high quality of the work shown, gave the people viewing the exhibit an immediate sense of the value of this particular human endeavor. \$17,000 worth of art was sold.

It is our intention to sell your work at one-third over your asking price. This would guarantee you your price and give the North Shore Child Guidance Association the funds it so desperately needs.

We believe your participation in this show will not only benefit the Guidance Center, but will be useful to you because your work will be brought to the attention of a large, discriminating and picture-buying public. If you wish to participate, please fill out and return to us the enclosed card indicating when it will be convenient for a member of our committee to see you.

We will not require your paintings until one week before the Festival opens. All transportation and insurance costs will be taken care of by us.

Thank you for your cooperation.

Sincerely yours,

Ruth Eliot
Ruth Eliot, Chairman
Art for Sale Committee

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The Corcoran Gallery of Art
Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

January 16th 1958.

Mr. John Marin Jr.
The Downtown Gallery Inc.
32 East 51st Street
New York 22, N.Y.

Dear Mr. Marin:

We have just received your corrected list of studies by A. Rattner, on loan to the Corcoran Gallery of Art. I notice, however, that one work - # 97 Study for Window Cleaner - mentioned in the invoice, is not included in the works Mr. Vigtel brought from New York. I would appreciate hearing from you on this matter.

I hope to be able to complete checking of the works by tomorrow, and to send you your own and our receipts.

Sincerely yours,

Genevieve E. Lewinson

Mrs. Victor A. Lewinson
Registrar

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Miss Jeanne Shively

January 21, 1952

- 2 -

I really look forward to this occasion and hope that you will find the exhibition rewarding in every way.

Sincerely yours,

EGH:pb (Enclosure)

P.S. I have just discovered to my horror that Mrs. Ratner had removed the painting selected for your show and we are now getting a substitute off to you promptly. Since it is already catalogued, may I suggest that you place a label on the painting marked "Not Catalogued" or "Substitution." The Shaker will be shipped to you by air express so that it will reach you in time for the hanging.

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RECEIVED JAN 22 1958

January 21, 1958

Miss Joanne Shively
Detering Galleries
1403 McGowen
Houston 4, Texas

Dear Miss Shively:

No doubt by this time the large shipment of paintings has reached you. We decided to withdraw from our current exhibition the Ben Shahn because it is glazed and cannot be sent via air express. Therefore the picture will be picked up by Berkeley and shipped to you immediately, together with a group of prints by the various artists which you can arrange to have in a portfolio, or if you have room, can be placed under glass on the walls. For those who are not in the paintings budget, these will serve as inexpensive acquisitions by these major artists.

We sent you a group of catalogues and books. May I suggest, however, that you add to the latter by obtaining from your local bookshop the following:

THE SHAPE OF CONTENT, by Ben Shahn (Charles Eliot Norton Lectures), Harvard University Press, 1957. (\$4.00)

BEN SHAHN - HIS GRAPHIC ART, by James Thrall Soby, pub. Braziller, Inc., New York, 1957. (\$10.00)

You will, of course, take very good care of the collection we sent you, as practically all of these catalogues and books are out of print and we should like to have them returned to us in their present condition.

Finally, I have made my decision regarding my trip to Houston. Because I must be back for the Dornth auction on the 5th and because flying schedules are so uncertain in this weather, I shall have to leave there on the 4th and am therefore planning to extend my stay in reverse. Unless you hear to the contrary, I shall leave New York via Eastern Airlines at 4:30 p.m. Saturday, the 1st, arriving at Houston at 9:12 p.m. I shall be grateful if you will make the reservation for me at the Shamrock.

Will you please send invitations to the following, who, I think, will come to Houston from their respective homes:

Mr. and Mrs. Stanley Marcus, c/o Reiman-Marcus, Dallas

Mr. and Mrs. Edward Marcus, 4007 Stonebridge Drive, Dallas

Mr. and Mrs. Sylvan Lang, 700 Alta Avenue, San Antonio

Mr. Thomas Slick, Milam Building, San Antonio

Mr. and Mrs. Robert F. Windfohr, 1900 Spanish Trail, Fort Worth

Mr. and Mrs. Sam Cantey, III, 1220 Washington Terrace, Fort Worth

Mr. and Mrs. Frank Liechtenstein, 130 East Lynwood, San Antonio Antonio

Mr. and Mrs. John Leeper, McNay Art Institute, 755 Austin Highway, San Antonio

Mr. and Mrs. John L. Shepherd, Jr., c/o Baker, Betts, Andrews and Shepherd, Espersen Boulevard, Houston

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WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-5300

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

January 20, 1958

HERMON MORE
Director

LLOYD GOODRICH
Associate Director

JOHN I. H. BAUR
Curator

ROSALIND IRVINE
Associate Curator

MARGARET McKELLAR
Executive Secretary

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

Lloyd tells me that you very kindly offered to give us a drawing by James Kearns, and that you would prefer to make a donation of the price directly to the Museum. We have picked a very handsome one, which I hope you will like as much as we all do, called Fallen Angel. It is priced at \$150. I have told Gallery G to bill us for it directly.

We are tremendously grateful to you for your generosity in this, as in so many other things.

Yours sincerely,

Jack
Curator

JHBB:pw

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TOM SLICK
BENNETT BUILDING
SAN ANTONIO 8, TEXAS

January 20, 1958

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st St.
New York 22, New York

Dear Miss Halpert:

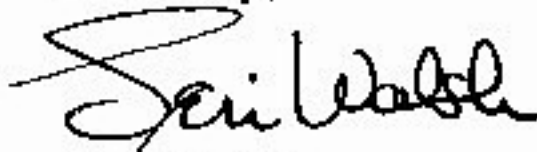
The Georgia O'Keeffe painting, Black Place III, which you obtained for Mr. Slick, has been damaged by a roof leak at his home. He is quite distressed about this as this particular one is the favorite of his entire collection. It appears that a drop of water ran down the painting - from top to bottom - on the left hand side, and while repair is probably possible by several people, Mr. Slick feels he would not want anyone to touch it except the original artist.

Therefore, if we shipped the painting out, either to you or Miss O'Keeffe directly, do you think she would repair it for him? He is most anxious that the matter be handled in this way and I would appreciate your checking with Miss O'Keeffe to see if she would be willing to do it. (I might add that because this painting is his favorite, his interior decorator has made great plans around the special hanging of it as the center of interest in the living room of Mr. Slick's new home.)

We will appreciate whatever you are able to work out on this and I look forward to hearing from you as soon as possible.

With kindest personal regards,

Sincerely,



Jeri Walsh
Personal Secretary

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Stedelijk Museum
"de Lakenhal"

LEIDEN, January 16th, 1958.
Oude Singel 28 - 32


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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Edith Gregor Halpert, Director
The Downtonw Gallery,
32 East 51 Street,
New York 22, NY.

Dear Mr. Halpert,

I herewith acknowledge the receipt of the photographs
of the Last Judgment by Abraham Bittner, for which I
thank you very much.

Yours sincerely,


J.N. van Wessem.
Director.

*envelope to home address
4007 Starnbridge 2*

January 30, 1958

Mrs. Edward Marcus
the Dallas Museum for contemporary arts
5965 West Northwest Highway
Dallas, Texas

Dear Betty:

I am very glad that according to your letter of January 22nd
the exhibition "Abstract by Choice" was such a success.

I know you will be pleased to learn that the artists were
delighted with the catalogue and that even Max Weber spoke
very highly of the foreword, comments, reproductions, and
format.

Although I had hoped to stop off in Dallas en route to Houston,
I now find that it will be impossible. As you probably heard,
I have arranged a show for the Detering Galleries and will be
there at the opening on Monday, February 3rd. Is there any
chance that you and Eddie can make it? It would be wonderful
to see you. I shall be at the good old Shamrock.

Sincerely yours,

BMH:pb

prior to publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Jan 29, 1958

Mrs. Edith B. Halpert
32 East 51st
New York 22, N.Y.

Dear Mrs. Halpert:

Your letter arrived confirming the commission which we recently discussed. The terms set forth are certainly agreeable with me.

I want to extend my thanks to you for presenting this opportunity to participate with your group.

Sincerely yours,
George Grammer

January 13, 1958

Mr. C. C. Cunningham, Director
Wadsworth Athenaeum
25 Athenaeum Square North
Hartford 3, Connecticut

Dear Charlie:

I hope that by this time WOMAN WITH SPECTACLES has reached you and completed the group which you and Mr. Turner selected.

Although I have exceeded my gift budget considerably, I probably will do the same this year, so that it would be just as well to send me the receipt for the entire collection as of December 11, 1957 and whatever form you used to date will be entirely satisfactory.

It will be fine seeing you at the big shindig and an experience viewing your paintings on foreign territory. Somehow works of art look very different in a different environment but I am sure the exhibition will be magnificent.

Best regards,

Sincerely yours,

ECM:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

January 22, 1958

MEMO TO MRS. EDITH G. HALPERT:

As you know, periodically we review Wills drawn in the office. Yours was executed March 9, 1951 and appears to be in good order; nevertheless, I suggest you review the copy which you have and satisfy yourself that everything is in order and that no changes are required.

Best wishes.

Rever

January 22, 1958

Miss Jeri Walsh
Personal Secretary to
Mr. Tom Slick
Bennett Building
San Antonio 5, Texas

Dear Miss Walsh:

I was greatly distressed to learn of the accident in connection with the Georgia O'Keeffe painting. However, I am sure that this can be taken care of and would suggest that you have the picture shipped to us directly.

Miss O'Keeffe plans to be in New York about the middle of February for a few days. At that time I can show her the painting to ascertain whether she herself will repair it or will supervise such repair, which is frequently better accomplished by a professional restorer than by the artist himself. In any event, I am sure that it will all work out satisfactorily.

I had asked Miss Detering of the Detering Galleries, 1403 McGowan, Houston (4), to invite Mr. Slick to the opening of the exhibition this gallery is sending and hope to have the pleasure of seeing him on that occasion - February 3rd.

Will you please also advise him that Mr. Thannhauser has recently acquired two paintings by Gauguin.

I shall be at the Shamrock in Houston from Saturday, February 1st, until Tuesday morning, the 4th, if he wishes to communicate with me there.

Sincerely yours,

ECH:pb

le 31 janvier, 1956

Monsieur Freddy Rival
24 rue Cels 24
Paris 14e, France

Cher Monsieur Rival:

Nous vous remercions de votre lettre du 9 janvier et de
votre intérêt dans notre Galerie.

Nous regrettons, pourtant, de vous informer que nous ne
représentons que des artistes américains.

Nous suggérons, par conséquent, que vous vous adressiez
peut-être à la Galerie Kents, 1015 Madison Avenue, New York.

Agnez, Monsieur, nos sentiments les plus
sincères.

RM:pb

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ARNOLD H. MAREMONT
SUITE 3450
PRUDENTIAL PLAZA
CHICAGO 1, ILLINOIS

January 24, 1958

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

You must understand my position also regarding the Davis. I have only seen colored photographs of it, and while I am as firm as I can be that I really want it, I cannot commit myself until I have actually seen it.

Therefore, as much as I dislike writing this, if you do find someone who wants to buy it, then I naturally cannot stand in your way.

My sincere, selfish hope is, of course, that no one will make an offer for it and you will be able to send it out to me on approval after the shows.

Sincerely,

Arnold H. Maremont

Arnold H. Maremont

AHM:jc

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 13, 1958

Mr. Durton Cushing
New York Graphic Society
95 East Putnam Avenue
Greenwich, Connecticut

Dear Burt:

This afternoon, during a conversation held with Georgia O'Keeffe who is now in New Mexico, she mentioned that she had never received a print of the color reproduction of HAM'S HEAD WITH HOLLYHOCK. Will you therefore be good enough to send this to her at your convenience, as well as a report on whatever royalties may be due her. Her address is Albiquin, New Mexico.

I shall be most grateful to get her out of my hair.

Don't you come to New York? It has been a long time since I have had the pleasure of seeing you.

Sincerely yours,

ECM:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

January 16, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East Fifty-first Street
New York 22, New York

Dear Mrs. Halpert:

Next week, January 22-25, Mr. Elliott Twery, who is a member of our Art Department, and I plan to be in New York to select paintings for our 47th Annual Exhibition, March 2-29.

This is a purchase year again, and we are interested in acquiring something representing the 1930's, the depression years, social significance, the American scene. If there is anything by Shahn of any period, we would be interested.

You will be happy to know that our Dove "Cow No. 1" has been selected for the Retrospective Exhibition opening next fall.

With best wishes to you for the New Year,

Sincerely yours,

Mary F. Williams

Mary F. Williams
Chairman
Department of Art

MFw/r

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 17, 1958

Junior Council Print Sale

#7879
Shahn: Phoenix ✓
Mr. Geoffrey Horne
c/o Famous Artists
610 Fifth Avenue, N.Y.C.

92.70

#7880
Shahn: Supermarket ✓
Miss Frances Chaffee
34 West 9th Street
New York, New York

113.30

Shahn: Mine Building ✓
Mr. Harvey Lloyd
33 West 9th Street, N.Y.C.

113.30

Shahn: Alphabet ✓
Mrs. Irving Weinstein, 869 Fifth Ave.
New York, New York

46.35

Shahn: Patterson ✓
Mr. Gene Garlanda
2320 Linwood Avenue
Coatesville, New Jersey

92.70

Shahn: Alphabet ✓
Mr. Robert Cox
23 Middle May Circle
Forest Hills, New York

46.35

Shahn: Alphabet ✓
Miss Barbara Schlanger
34-41 85th Street
Jackson Heights, New York

46.35

#7883
Shahn: Alphabet
Miss Rhoda Cohen
4719 Bedford Avenue
Brooklyn, New York

10.00 deposit - balance to be
paid when print framed

335.05

Then bill
to MMA

Plus
sextar

54 1.75
11 3 30
3 55.05

bill
bill

on acct

The last six items are included in the Museum's check in the
amount of \$355.05.

Prior to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

decided on a week. to
submit to our show
in March.

I shall return the
prints to you when we
have finished with them.

Very truly yours,

Victoria L. Merrill

January 13, 1958

Dr. Peter Summartine, President
Fairleigh Dickinson University
Rutherford, New Jersey

Dear Dr. Summartine:

Would it be at all possible to postpone the exhibition which we discussed so that it will not conflict with the several shows that are now being organized or that will be current during the month of February? In checking with the museums, we find that a number of the paintings we had in mind will not be returned in time and with our limited stock the exhibition will not be as outstanding as we would like.

Won't you please let me know whether March or April will be satisfactory?

Thank you for your courtesy.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Note: All the paintings below have been exhibited at one time or another at The Downtown Gallery, in addition to being shown in one-man exhibitions as listed.

Arthur G. Dove	Oil 22" x 16"	<u>No Feather Pillow</u> - 1940 Exhibited: An American Place, Dove, April to May, 1940 Reproduced: Perspective U.S.A. 1, No. 2, Winter Issue, 1953 (color); Robert Goldwater on Arthur Dove
	Emulsion, Tempera and Gesso on Canvas 23" x 14"	<u>Summer Orchard</u> - 1937 Exhibited: An American Place, 1937
	Oil 21" x 15"	<u>Tree Composition</u> - 1937 Exhibited: An American Place, Dove, March to April, 1937; May to June, 1945
	Watercolor, Pen and Ink 5" x 7"	<u>Frosty Moon</u> - 1941
Stuart Davis	Gouache	<u>Colors of Spring in the Harbor</u>
	Gouache	<u>Black Roofs</u>
Yasuo Kuniyoshi	Oil 36" x 20"	<u>Empty Town in the Desert</u> - 1943 Exhibited: Metropolitan Museum of Art, Artists for Victory, May 1944 New School for Social Research, January 1944 Whitney Museum, Kuniyoshi Retrospective, March to May, 1948 Reproduced: Yasuo Kuniyoshi, American Artists Group Monograph, 1945 Whitney Museum Catalogue, Kuniyoshi Retrospective, March to May 1948, p. 25
	Oil 12" x 16"	<u>By the Sea</u> - 1942 Exhibited: The Downtown Gallery, Kuniyoshi Exhibition, April 1945 Reproduced: Yasuo Kuniyoshi, American Artists Group Monograph, 1945
Charles Demuth	Watercolor 11 1/2" x 17 1/2"	<u>Peppies</u> - 1918 Exhibited: Museum of Modern Art, Demuth Exhibition, 1949/50 Munsen-Williams-Frester Institute, Root Bequest Exhibition, December 1957 Reproduced: Munsen-Williams-Frester Institute Bulletin, December 1957
	Oil	<u>Purple Iris</u>
John Marin	Watercolor	<u>The Rapids, White Mountain Country</u> - 1927 Exhibited: Metropolitan Museum of Art, Root Collection, February 1951 Munsen-Williams-Frester Institute, Root Bequest Exhibition, December 1957 Reproduced: Munsen-Williams-Frester Institute Bulletin, December 1957 (as <u>The Rapids, New Hampshire</u>)

notice to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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January 15, 1958

Mr. George Grammer
125 East 24th Street
New York, N. Y.

Dear Mr. Grammer:

To repeat the arrangements discussed: You are commissioned to produce a painting in oil, casein, or gouache, measuring not less than 25" x 30". The subject is to be "Building at Dusk." No sketch is required and, naturally, the composition, dimensions, and treatment are left entirely to you.

In order to have sufficient time for executing the plates for color reproductions which are to appear in the special insert in The New York Times, the deadline for delivery is March 1st and not later than March 10th. No frame is necessary, as we will take care of this with no expense to you.

For this commission you will receive \$1000. less the regular Gallery split.

We have arranged with the superintendent of the building at 100 Church Street to admit the artists involved at any time arranged for by telephone. His name is Frank Artleigh and the telephone number is Barclay 7-3867. Mr. Zimmerman, one of the principals, has communicated with the superintendent so that there will be no difficulty in this connection.

In closing, I want to tell you how pleased I am that you are participating in this project as it will be a pleasure to see your painting in the exhibition to be held here early in June.

Sincerely yours,

ECH:pb

January 15, 1958

Mr. Peter Wisk
Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Wisk:

So that I don't get the wires crossed, I am writing you regarding your tentative selection of the following paintings to be shipped to the Boston Museum of Fine Arts at a date which you will later specify:

- ✓ Charles Demuth - DISTINGUISHED AIR, 1930, Watercolor,
12" x 16" - \$3500
- ✓ " " - PLUM AND APPLES (Undated), Watercolor,
19-3/4" x 13-7/8" - \$2400
- John Marin - CITY MOVEMENT, MANHATTAN, Watercolor, 1934,
21" x 26" - \$5500.
- " " - MAINE SEASCAPE, 1945, Watercolor,
21" x 15 1/2" - \$4000.
- ✓ Ben Shahn - SUPERMARKET, 1956, Watercolor,
40 1/2" x 27" - \$850.

It was a great pleasure to see you again and I hope that your future visits will be more frequent.

With best regards,

Sincerely yours,

RCE:ph

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rior to publishing information regarding sales transactions; researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LA
4 anyone
calls

January 31, 1968

Miss Dorothy Gees Seckler
ART IN AMERICA
60 West 55th Street
New York, N. Y.

Dear Miss Seckler:

I am listing below our exhibition schedule for the following months:

January 28 to February 21

One-man exhibition of 18 paintings by C. S. Price
(I am enclosing a publicity release and the catalogue foreword which was written by Harris K. Prier)

February 25 to March 22

One-man exhibition of 40 abstractions in watercolor dated 1916 and 1917 by Georgia O'Keeffe

March 25 to April 19

One-man exhibition of recent paintings by Charles Sheeler

We have all the paintings for the first two shows in our possession at present and a complete photographic record of the Sheeler selections. If there is any further information you require, please let me know.

Sincerely yours,

EGH:ph

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CLASS OF SERVICE

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WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=International Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

(15)

NA120 PD=WUX HOUSTON TEX 31 234PMC=1
MISS EDITH HALPERT, DOWNTOWN GALLERY=
32 EAST 51 ST=

1928 JAN 31 PM 4 16

CAROL AND I ARE EXPECTING YOU FOR LUNCH SUNDAY=
ROBERT STRAUS STRAUS FRANK CO=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

POL

January 21, 1955

Mr. H. F. Linder
40 Wall Street
New York, N. Y.

Dear Mr. Linder:

Mr. Marin advised me that you were interested in acquiring paintings for your office.

Several years ago, we had an exhibition called "Art in the Office," and since then have worked with many architects and business executives in this connection. You may have seen the article by Edgar Kaufman on the Inland Steel building and the generous use of art therein. The two paintings reproduced were from this Gallery. Another recent project was the C.I.T. building and before that the Manufacturer's Trust Company. At the moment I am involved in a large commission of this type with a large corporation. In any event I shall be delighted to show you a selection if you will telephone and let me know when it is most convenient for you to come in.

I look forward to seeing you.

Sincerely yours,

EGH:pb

14 RUE DU CHERCHE-MIDI
LITTRÉ 31-79

Madame Edith G. Halpert
the Downtown Gallery
32 East 51
NEW-YORK CITY.

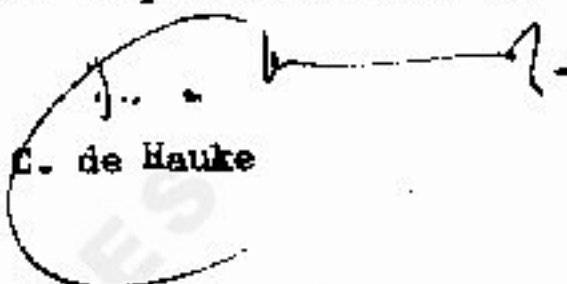
Paris, le 28 Janvier
1958

Chère Madame Halpert,

J'ai bien reçu votre lettre du 21 Janvier.
Je m'étais déjà occupé de la question.

J'espère arriver à New-York, le 11 Février, et je me
mettrai en rapport aussitôt avec vous.

En me réjouissant d'avoir le plaisir de vous revoir,
je vous prie d'agréer chère Madame, l'expression
de mon sympathique et respectueux souvenir.


C. de Hauke

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ABEL E. FAGEN
300 ADAMS STREET
CHICAGO

-2-

Here you have our solution to a mutual problem and hope you will accept it in the spirit in which it is offered. I refuse to deal with you as one business man to another. The intangibles of friendship are too deeply involved and I am sure you understand.

Our warmest regards and affection to you both.

As ever,



AEF:mr

Mr. and Mrs. Abraham Rattner
509 Kellogg Center
Michigan State University
East Lansing, Michigan

rior to publishing information regarding sales transactions, executives are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



HARVARD UNIVERSITY PRESS

77 GARDEN STREET • CAMBRIDGE 38 • MASSACHUSETTS

January 22, 1958

Mr. Lawrence Allen
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Allen:

It is not our intention to try deliberately to keep you from having copies of THE SHAPE OF CONTENT. Ten copies are going to you today, and we are sorry about the slip-up in the previous orders. Would you send any additional orders to me?

Sincerely yours,

Mark Carroll

Mark Carroll
Assistant to the Director

MC:af

Office of the Director

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 30, 1968

Miss Mary F. Williams, Chairman
Department of Art
Randolph Macon Woman's College
Lynchburg, Virginia

Dear Miss Williams:

I cannot tell you how sorry I am that you and Mr. Tvery left before I had a chance to join you. Unfortunately, I had a long-standing appointment that morning and could not break away sooner.

John Marin has given me the list and I note that two of the paintings are to come from here:

Jack Levine - STREET SCENE
and Gagliardi - LAND OF CANAL

For the others, I would suggest that you communicate directly with Mitchell Siperin at Brandeis University (Waltham 54, Massachusetts), where he is Professor of Art in charge of the department, at the School of Creative Arts. He must have some of the early pictures in his possession.

The only Shahn we have is the poster, WE'VE JUST BEGUN TO FIGHT, Tempera, 40" x 28", c. 1944. This is the only poster remaining from the large collection and has been in Shahn's own possession (Not For Sale) during the period. The others are owned by the Museum of Modern Art and private collections.

I had Weber and Kuniyoshi in mind, also, but I suppose you will have selected enough paintings by this time.

Again I want to express my disappointment at not being with you and with Mr. Tvery, with whom my acquaintance is so limited.

Sincerely yours,

EGH:ph

C O P Y

C O M O L L I & C O M P A N Y

Incorporated

BARRE

VERMONT

Jan 20. 1958

Wm. Zorach.

Brooklyn New York.

Dear Sir.

This memorial of yours is something that will take a lot of work and I have been trying to convince myself just how to cut it. The stones are large and its a question of fitting them together especially on account the figures on two sides.

I have not been able to get the s tting cost but I have estimated this accordingly to advise from my friends in Chicago.

However if this does come to a point of any order would like to go over the details more carefully with you.

Most sincerely

Armando.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 20, 1958

Dr. Alfred Frankfurter, Editor
ART NEWS
32 East 57 Street
New York 22, N. Y.

Dear Dr. Frankfurter:

Following our telephone conversation I am sending you five of the O'Keeffe paintings produced between 1916-1917 -- anticipating, as I think you will agree, many of the current movements and most apropos in connection with the German Expressionist boom -- third cycle.

I am planning to reproduce one of these on the cover of our catalogue, approximately 5" x 8", and if -- as I hope -- you would like to use the plates in ART NEWS I can arrange to have the electros made or to have the same plates used.

My personal choice is among the following

1. Red and Green #2 1916
2. Starlight Night 1917
3. Light Coming on the Plains III 1917

but I shall be guided by your final decision if you are planning to use the plates.

There are sixty in all, all done within the same period -- forty-two and forty-one years ago, and as far as I can ascertain, have never been shown and certainly not in a group. We have all the pictures here and these may be seen on your return from Kansas, but the time element in connection with the plates make it imperative to get the first decision before you leave.

Our man will pick these up whenever your secretary will let us know.

Sincerely yours

MHL

P.S. Slide #4 will be reproduced in black and white. All of the pictures were photographed this morning.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



4 IRVING PLACE, NEW YORK 3, N. Y. GRAMERCY 3-5600

January 24, 1958

Re 32 East 51st Street

Mr. Lawrence Allen
c/o Art Gallery
32 East 51st Street
New York, N. Y.

Dear Sir

We wish to confirm the information given to you concerning the use of gas for the space heating requirements for the above premises.

We recommend the installation of a gas conversion burner having an hourly input rating of 582,000 Btu equipped with all necessary controls.

Based upon our survey of your premises, we estimate that to maintain a temperature of 70 degrees for 16 hours a day, 7 days a week and 60 degrees for the balance of each day of the average heating season, the cost of space and water heating under our low gas rate should be \$1,060.00.

We understand that the existing coil in your space heating boiler is of sufficient capacity for your water heating requirements.

Your heating contractor should check the existing chimney for adequacy and suitability before equipment is purchased.

Your local heating contractor or plumber will be pleased to quote you an installed price for this equipment, or we will gladly assist you in obtaining such a quotation.

The equipment and its installation should be approved by the authorities having jurisdiction.

All necessary equipment and performance guarantees should be obtained from your installation contractor.

And here's something important to remember. Since gas prices are subject to regulation by the New York State Public Service Commission, they may be expected to be more stable than the price of other fuels which have been rising consistently and from all indications will continue to rise.



GAS HEATS BEST

For factory, store, office or home...it costs less than you think

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 15, 1959

Mr. Frederick S. Wight, Director
University of California Art Galleries
Los Angeles 24, California

Dear Fred:

I talked to Bill Lane on Sunday and obtained from him the list of color plates which he has commissioned. Now, if you could let me have the details and dates of the Phillips selection, I shall get busy in relation with the estate contribution and mine. It will be of additional help, of course, if you would also include the complete list of these plates that you are borrowing or whatever others will be contributed from elsewhere. You know, of course, that the MOON owned by Max Kuriar was reproduced in color and no doubt Jack Bear can arrange to let you have that plate. It would be very nice, of course, if Max will pay for a plate of the STEAM SHOVEL which he acquired last April. In any event, you will appreciate how important it is for me to know what there is or will be available before we get busy, and we should send the paintings to Folsom very soon.

It will be swell to see you and I look forward to your visit early in February. Meanwhile, I shall dig around for a good number for Winston to present to U.C.L.A.

Sincerely yours,

EGH:pb

- * THAT RED ONE - 1944 - 36"v. x 27"h.
- PIECES OF RED, GREEN, BLUE - 1944 - 18"v. x 24"h.
- SUNRISE #1 - 1935 - 13"v. x 10"h.
- TAKES - 1938 - 25"v. x 25"h.
- ROOFTOPS - 1941 - 32"v. x 24"h.

John S. Hilson
120 Broadway
New York 5, N. Y.

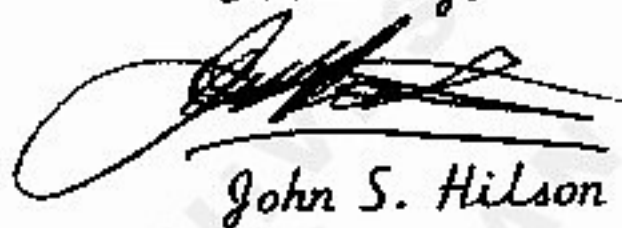
January 27, 1958

Dear Mrs. Halpert,

Thank you for your letter of January
21, which I appreciate greatly.

I shall look forward to hearing from
you if and when the O'Keeffe painting is
returned from the Midwest.

Sincerely,



John S. Hilson

JSH/a

Mrs. Edith Gregor Halpert-Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

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Catalog

MRS. LESTER L. DUNIGER

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

January 16, 1958

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AIR MAIL

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

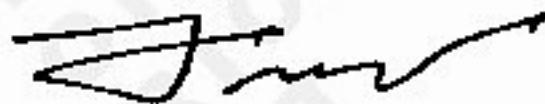
Dear Edith:

I expect to be in New York for a few days from about February 1, when we can go over the Dove List and firm it up. I hear from the Folsom Engraving Company that they are doing four plates for Lane and two for Phillips. They seemed anxious to get on with yours but I suggested to them that they might be able to get to work early in February. I thought this could wait until we had firmed up the list together.

You will be getting a copy of the Dove text from me before I see you, so you will have had time to look through it. It is, I think, in pretty good shape, although there may be a few changes in comment when the list is firm.

You will be glad to hear that I have scheduled Tom Leeper.
With best wishes,

Cordially,



Frederick S. Wight
Director of the Art Galleries

FSW:ys

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January 31, 1968

Miss Alice Becker, Chairman
The Dubuque Art Association
Dubuque, Iowa

Dear Miss Becker:

On my return from a trip, I found your letter.

We no longer represent David Fredenthal and I am therefore forwarding your request, together with a copy of this letter, to the Milch Galleries, 21 East 67th Street, New York, his current agents.

Sincerely yours,

RMH:ph

Copy to Mr. Harold Milch

January 15, 1958

Mr. Mark Carroll
Assistant to the Director
Harvard University Press
79 Garden Street
Cambridge 38, Massachusetts

Dear Mr. Carroll

Several days after the party for the publication of the Shahn book "Shape of Content" I ordered one copy to be sent us immediately. About ten days ago I wrote for ten additional copies. As we are very eager to have this book here, will you kindly check into this matter for us and have these shipped at your earliest convenience.

Thank you

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 15, 1958

Mr. George L. K. Morris
1 Sutton Place South
New York, N. Y.

Dear George:

To repeat the arrangements discussed: You are commissioned to produce a painting in oil, casein, or gouache, measuring not less than the equivalent of 25" x 30". The subject is to be "abstraction of materials to be used in building." No sketch is required and, naturally, the composition, dimensions, and treatment are left entirely to you.

In order to have sufficient time for executing the plates for color reproductions which are to appear in the special insert in The New York Times, the deadline for delivery is March 1st and not later than March 10th. No frame is necessary, as we will take care of this with no expense to you.

For this commission you will receive \$1500. and I shall arrange with the Alan Gallery for an allowance from the regular gallery commission there, following the art-gallery custom of "split commission." This will in no way increase the percentage for you.

We have arranged with the superintendent of the building at 100 Church Street to admit the artists involved at any time arranged for by telephone. His name is Frank Artleigh and the telephone number is HARolay 7-3867. Mr. Zimmerman, one of the principals, has communicated with the superintendent so that there will be no difficulty in this connection.

In closing, I want to tell you how pleased I am that you are participating in this project as it will be a pleasure to see your painting in the exhibition to be held here early in June.

Sincerely yours,

EGH:pb

AMHERST COLLEGE

Amherst, Massachusetts

DEPARTMENT OF FINE ARTS—MEAD ART BUILDING

January 15, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

As the opening date of our Armory Show retrospective approaches, it is necessary for us to complete the final arrangements for the shipping and insurance of the loan objects. In order to allow sufficient time for uncrating and installation by the date of the preview on February 16, 1958, we would appreciate having everything delivered to Amherst by February 12, 1958. This will mean the allowance of sufficient time for delivery by the shipper, taking into account the distance to be traveled. The works will be returned by the same means following the end of the exhibition, now scheduled for March 17 instead of the original date of March 30.

In most cases we have the necessary information concerning insurance, but in case you have not supplied us with instructions as to how you wish that handled, would you please let us know as soon as possible so that we may be able to make the appropriate arrangements. In cases where the current insurance will not be billed us on a pro rata basis and where we shall have to take out special coverage for the duration of the shipment and the exhibition here, we will need an insurance evaluation. We will also have to know the approximate date of shipment so that such coverage may be made to apply in time to cover the work while in transit.

In case there are any further instructions you may have concerning the loan, we would appreciate hearing from you at your earliest convenience.

Sincerely yours,

FRANK ANDERSON TRAPP

FAT p

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 15, 1958

Mr. Leigh Block
Vice President in charge of Purchases
Inland Steel Company
38 South Dearborn Street
Chicago 3, Illinois

Dear Leigh:

It has been a long time since I have had the pleasure of seeing you and I presume that you are fitting the last strip of steel into the new building. Incidentally, it is really as exciting as Edgar mentioned and it was good to read about it and your activities in Art in America.

Several days ago a very avid young collector by the name of Joseph Strick, of Los Angeles, asked me whether I could arrange for an introduction to you, in the hope of seeing your collection when he is next in Chicago -- by appointment, of course. Needless to say, I spoke of it with such enthusiasm that he is all stritter, and I sincerely hope that you and Mrs. Block will allow him this great privilege, at your convenience.

And I hope to see you very shortly in New York.

Best regards to Mrs. Block and you.

Sincerely yours,

EGH:pb

Mrs. Edward A. Merrill

16 Elm Avenue, Colorado Springs, Colorado

1 - 30 - 58

Enoch Geyer Halpert, Director
The Downtown Gallery
32 East 51 st.
New York 22, N. Y.

Dear Mrs. Halpert,

I thank you for your
letter of January 21st and
the separate enclosure of
two Ben Shanon photos.
I shall await with interest
the arrival of the prints of
the two Jerke gouaches you
mention.

I shall show these
prints to other members
of the Contemporary Art
Society who have not yet

230 N. Fountain
Wichita, Kansas
January 20, 1958

The Downtown Gallery
32 East 51 St.
New York, N.Y.

Dear Mrs. Halpert:

I am returning the
photographs of the Shahn
drawings that you sent. We
do have the Shahn book so
please advise which ones you
have now.

Sincerely,

Mr. Eric Jager

POY

January 21, 1956

Mr. Zoltan Sepesky
Cranbrook Academy of Art
1 Academy Road
Bloomfield Hills, Michigan

Dear Mr. Sepesky:

Do you remember me?

Alb Mattner just advised me that he has communicated with you recently regarding the DeWaters Art Center project and that he has already submitted to you the estimate for the execution in stained glass and installation of the window by the Rambusch Decorating Company at 40 West 13th Street, New York City. The price is approximately \$2300. to be paid directly to the latter.

Mattner is to furnish the full-size cartoons of all the designs, supervise the color selection, and design execution, as well as the actual installation. The sketches will be in scale and the cartoons in actual size, totaling approximately 8'6 1/2" x 10'1" (vertical).

For the preparation of the sketches, the cartoons, and the supervision, the price will be \$5000., payable directly to the artist.

Since the negotiations started before Mr. Mattner's association with the Gallery, the regular commission will be omitted and there will be nothing but a small service charge. Therefore the figure has been reduced accordingly and the DeWaters Art Center will benefit accordingly.

Please do not hesitate to call on me if there are any details to be worked out or whether you wish to have a regular contract form prepared for signature.

It will be so nice to hear from you and I hope that you will stop in when you are next in New York.

My best regards.

Sincerely yours,

EGH:ph

January 15, 1958

Mr. C. T. Huddle
Research Laboratories Division
General Motors Corporation
P.O. Box 188, North End Station
Detroit 2, Michigan

Dear Mr. Huddle:

We are in the process of organizing a major exhibition
of paintings by Charles Sheeler, produced since 1931.

For this occasion, it is of great consequence to include
the painting he produced on commission for the General
Motors Experimental Building in 1956. I am therefore
writing about ten weeks in advance to facilitate whatever
processing is required to obtain permission for this loan
and I hope sincerely that you will advise me in the affirma-
tive as it is without question one of the great paintings
produced by Sheeler - and has not been publicly exhibited
before.

A self-addressed envelope is enclosed for your convenience
in replying.

Sincerely yours,

BGH:pb
Enclosure

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 30, 1958

Mrs. Burton G. Tremaine, Jr.
583 Park Avenue
New York, N. Y.

Dear Mrs. Tremaine:

Forgive me for being so slow, but the activities in the Gallery during the past week have made it impossible to attend to any correspondence, particularly since two of the employees were away.

As I advised you during your visit, we would not be interested in offering for sale the O'Keeffe entitled NEW YORK-NIGHT, 1926, as no one would want to purchase a damaged painting. I do not know to whom to refer you but am merely stating our policy to you.

Sincerely yours,

ESB:apb

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COLLECTION MR. EDWARD ROOT *request must
get to*

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William Brice

Oil *x Las Tunas ~~Adm.~~*
Drawing *✓ Boys with Dog*
" *✓ Rosebud*
" *✓ Pine Cones*
" *✓ Sea Plant*

Arthur G. Dove

Oil *✓ No Feather Pillow - 1940 - 22 x 16*
" *✓ Summer Orchard - 1937*
" *✓ Tree Composition - 1937*
" *x Autumn*
W.C. *✓ Lattice and Awning*
" *✓ Frosty Moon 1941*

Reuben Tam

Oil *✓ Waipahoe Mountains*
" *x Ominous Reef*
" *✓ Horizon Conditions*
" *✓ Migration Images*

David Fredenthal

W.C. *Waterfall Given in 1953*
" *✓ Rocky Mountains*
" *Forest*
Drawing *✓ Two Wounded by Direct Hit*

Wesley Lea

Oil *✓ Plateau Flowers Given in 1950*

Stuart Davis

Gouache *no info* *✓ Colors of Spring in the Harbor*
" *no info* *Black Roofs Given in 1953*

X Julian Levi

Oil *✓ The Lobsterman*

Raymond Breinin

Oil *✓ The Winged Guide*

William Steig

✓ 9 Drawings 3 Drawings

Yasuo Kuniyoshi

Oil *✓ Empty Town in the Desert 1943*
" *✓ By the Sea 1942*

Charles Demuth

W.C. *✓ Poppies 1918*
Oil *no info* *✓ Purple Iris*

John Marin

W.C. *✓ The Rapids - White Mountain Country*

Alexander Brook

Oil *✓ Yellow Fan*
" *✓ Bouquet*

X Glenn Coleman

Oil *— The Ferry*

✓ = Root Bequest

— = Given to the Institute earlier

x = Root Bequest to the Addison Gallery

I am especially interested in these

January 22, 1958

Mr. James S. Seaborn
Post Office Box 587
Burlington, Iowa

Dear Jim:

I, too, am sorry that I had a mere glimpse of you during your last visit but realize that the meetings must have been pretty tiring. Incidentally, did you arrive at any sensational conclusions?

We did receive the two small Kuniyoshis and sent you a credit, or, rather, a purchase slip for these. Now you will find a complete record of your account so that you may relax about your financial burdens. I hope that you are enjoying the Stuart Davis and have grown as enthusiastic about it as Do.

You are very kind indeed to extend the invitation and if you don't look out, I may take you up on it. In any event, I certainly shall arrange to see you and Do in your home territory. The exhibition will not be held until June and I shall let you know well enough in advance.

Best regards,

Sincerely yours,

EGH;pb

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Dear Sirs:

A painter from the Antilles (Guadeloupe), established in Paris where I exhibit my works regularly, I am interested in being shown at your Gallery during the course of the 1959 or 1960 season.

My paintings take their inspiration from scenes of daily life of the Caribes (inhabitants of the Caribbeans). The National Museum of Modern Art in Paris purchases my canvases.

I should be happy to receive a reply from you.

Sincerely,

Dear Mr. Rival:

We thank you for your letter of January 9th and for your interest in our Gallery.

We are sorry, however, to inform you that we represent only American artists.

We would suggest, therefore, that you perhaps address yourself to the Kootz Gallery at 1018 Madison Avenue, New York.

Sincerely,



WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-5300

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

HERMON MORE
Director

LLOYD GOODRICH
Associate Director

JOHN E. H. BAUR
Curator

ROSALIND IRVINE
Associate Curator

MARGARET McKELLAR
Executive Secretary

January 29, 1958

Mr. Lawrence Allen
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Lawrence:

If you have negative numbers for the Marin oil owned by the Allan Emils, the Stuart Davis, Stele, owned by the Harry L. Bradleys and William H. Lane's Deer's Skull with Pedernal by Georgia O'Keeffe, I would be most grateful if you would give them to me - telephone if that would be easier for you.

We are very anxious to reproduce Mrs. Halpert's Ben Shahn, World's Greatest Comics, in the Friends' exhibition catalogue. I have noted that it is a Colten negative. Would it be possible to have the picture photographed by Baker? If so will you ask him to send us the bill, as you would probably not have it done otherwise.

With my warmest thanks for the generous help you have always given me,

Yours sincerely,

Rosalind Irvine

Associate Curator

*Lucian
Bogan letter*

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January 30, 1958

Miss Helen Hawinger
Assistant Director
GUMP'S GALLERY
200 Post Street
San Francisco 8, California

Dear Miss Hawinger:

Mr. Wilmoth suggested that we send you a drawing for your personal consideration and this was shipped to you yesterday.

We are now selecting two Marins that you requested when you spoke to Mr. Wilmoth yesterday.

In addition, we gave him a list of the Shain drawings which are reproduced in the recent book of his graphic work and he now has the page numbers and the selling prices of those that are still available. If you are interested in any of these, please let me know.

Also, there seems to be some complication about the SUPERMARKET print. The only letter I find here is yours of November 26th enclosing a receipt for this print. I now understand that one of these was damaged and that you have asked for a replacement and that although this was sent and recorded on our books, it had not reached you. Will you be good enough, therefore, to check into the matter and let me know the details?

Sincerely yours,

ECH:pb

January 28, 1958

Mrs. Victor A. Lewinson, Registrar
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mrs. Lewinson:

In reply to your letter regarding the Abraham
Rattner LAST JUDGMENT, Mrs. Halpert asked me
to write you to confirm the loan of these
paintings to the Dallas Museum. She is indeed
happy that you can arranged to have these
shipped to Mr. Bywaters in time for his
exhibition.

Sincerely yours

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



Petering GALLERIES

1403 McGOWEN • HOUSTON 4, TEXAS

January
30th
1958

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

*Patterson
Patterson
Patterson #2
Profile*

Dear Miss Halpert:

We have received the thirty prints from the various artists that you sent us on consignment; however in unpacking them, we discovered various conditions of the prints.

Before showing any of the prints, we would like to report on their condition, as each of them seems to have some flaw, and as we feel they were shipped in this condition, we have not filed a claim. Will you please check our findings and please let us know if a claim should be filed?

Ben Shahn:

Super Market.....Good condition

Alphabet.....Good condition

Profile.....Wrinkled; creased
on all outer edges.
fold lower left hand
side and diagonally
up from bottom into
profile

Phoenix.....Good condition

Print with Chinese letters..good condition

Colored Print.....Ink mark upper left and
lower center

Black and White Building..Torn upper left
corner and generally
soiled.

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LAYTON SCHOOL OF ART

1362 NORTH PROSPECT AVENUE

MILWAUKEE 2, WISCONSIN

EDMUND D. LEWANDOWSKI DIRECTOR

January 29, 1958

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.


Miss Edith Helpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I don't know what happened but your letter of January 9th was addressed incorrectly and has been sort of bouncing around the general Milwaukee area until its arrival here yesterday. No doubt you have been wondering why I didn't reply, however, this delay should not have any reflection on my being able to deliver the painting by March 1st. Now that I have word from you I will develop some sketches which you should receive in the next few days. Just as soon as I get the word of approval from you I can start on the painting. I have not heard from Charles on this project and can only presume that you have worked out the details with him. I'm delighted with the price of \$1500. This I am sure goes without saying and you have my assurance that you will receive a superb canvas.

I trust that you are back in fighting shape and have had an opportunity to enjoy a restful vacation - please take care of yourself.

Sincerely yours,


Edmund D. Lewandowski
Director

January 31, 1958

Mr. Fred W. Bryson, Director
The Umphrey Lee Student Center
Southern Methodist University
Dallas, Texas

Dear Mr. Bryson:

In going through the follow-up folder, I find that there has been no further word from you regarding the Battner painting which was reported damaged in a letter from John Marin, Jr., acknowledged by you on December 2nd.

Will you please let me know the latest developments?

Sincerely yours,

RM:ph

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ABEL E. FAGEN
300 ADAMS STREET
CHICAGO

January 20, 1958

Dear Abe and Esther:

Three weeks have elapsed since our very pleasant visit with you in New York. They have been busy weeks for us, as I am sure they have been for you. Last night, we were re-reading some of your wonderful letters to us of the past two years, the general tenor of which lament the inadequacy of time to do the many things you would wish for and believe me, we feel the same pressures in our lives. I worry because there isn't enough time to devote to my family, to my friends, to the Community and to reading the many books accumulating, and it is not because I am a slave to my business. There just aren't enough hours in the day for you, for me, and for any of us with a serious mission in life.

On our way home from New York, Mildred told me of her conversation with Esther regarding the painting Abe had hoped to do as our 25th Anniversary gift to North Shore Congregation Israel. It is hard to believe that almost three years have elapsed since this subject was originally discussed, and it puts us in quite an embarrassing position with Rabbi Siskin and the Temple Board. Both Mildred and I understand the circumstances which have prevented you from fulfilling this commitment, but we are still hopeful something can be arranged to achieve our promise to the Temple of a Rattner work of art. There is no compromise in our hearts as to the artist. It must be you.

When we pledged this gift to the Temple three years ago, it was in the realm of \$1500 or \$2000, and this was the amount mentioned to Abe and, if my memory doesn't fail me, he thought the sum adequate at the time for a painting to fill the space discussed. The sum mentioned by Esther as the price today makes this project utterly impossible for us, so we must think of other ways to fulfill our obligation to the Temple with an appropriate and symbolic creation fitting for a House of Worship. It, therefore, occurred to us that the "Moses" we saw at the Downtown Gallery would answer this need with fitness and deep significance, and it could be presented to the Temple during the Rattner Show in March. Though we had no thought of spending over \$2000.00 as mentioned, we will be glad to pay \$2500.00 for this painting as an aid to you in your relations with the Gallery. Of course, where our negotiations cover a period of almost three years, this ante-dates your association with the Downtown Gallery for a considerable time and should be a consideration.

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January 15, 1938

Mr. Edwin C. Wilson
3122 P Street, N.W.
Washington T, D. C.

Dear Mr. Wilson:

Please accept my belated thanks for the check of \$200.

I hope to see you at the opening of the Rattner Exhibition on January 24th.

Sincerely yours,

EGH:ph

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COPY FOR MRS. HALPERT

January 15, 1958

Central Petroleum Corp.
215 East 149th Street
New York 51, N.Y.

Attention: Mr. Jerry Manacher

Dear Mr. Manacher:

I enclose herewith signed copy of your proposal of January 4, 1958 which I discussed with you on the phone.

Please make sure that a very competent man does this work and that in running the new suction line it does not cross the entrance to the cellar which would subject it to damage or create a tripping hazard (it could easily be run along the west wall to the burner adjacent to the return line).

Please also check the nozzle in the burner. This seems inadequate to me as the flame is very small and even on a mild day like today the burner is running continuously.

I am going on vacation for a month starting Friday and have left word, in case of any further difficulty, for them to call you and am sure you will see that we get prompt service. Thanks for your help and I hope our troubles are over.

Sincerely,



Irving M. Schwarzkopf

IMS/pvk
Encl.

\$100.00

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WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-5300

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

January 24, 1958

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

HERMON MORE
Director

LLOYD GOODRICH
Associate Director

JOHN I. H. BAUR
Curator

ROSALIND IRVINE
Associate Curator

MARGARET MCKELLAR
Executive Secretary

Dear Mrs. Halpert:

The advice you have given us about the Friends' exhibition has been invaluable, and the four pictures and the Zorach sculpture will add greatly to the quality and importance of the show.

I am enclosing exhibition forms for the Ben Shahn, World's Greatest Comics, Charles Demuth, Acrobats, and his Nosspas M. Egiap, the Zorach Victory, and Hot Still-Scape for Six Colors by Stuart Davis. I understand that the Davis is to be listed in the catalogue as lent by The Edith Gregor Halpert Foundation. If the Zorach has been photographed would Lawrence be kind enough to write the negative number on the back of the form?

The exhibition runs from April 30 through June 15. Margaret McKellar will get in touch with you in April to arrange about collecting the paintings and sculpture. The Museum will, of course, pay all costs of transportation and insurance, and will insure the works from the time they leave your possession until their return to you.

I want to say again how much we appreciate all the help you have given us, and with our warmest thanks,

Yours sincerely,

Rosalind Irvine

Associate Curator

Enc.

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January 15, 1958

Mr. Eero Saarinen
Eero Saarinen and Associates
Bloomfield Hills, Michigan

Dear Eero:

It has been a long time indeed since I have had occasion to write to you about any of my problems.

My immediate concern is to obtain for a one-man exhibition of Sheeler's work the General Motors picture which you commissioned in 1936. The exhibition opens on March 25th and continues through April 19th and is the first one-man show of recent work of his to be held here since 1951.

Naturally, since the General Motors painting is his major opus, the entire show depends on an affirmative reply and I am therefore writing sufficiently ahead so that we can arrange about all the other loans required.

I have just written to Mr. Huddle, but I have a feeling that I will need your valuable assistance.

When you are next in New York I hope that you will come in to say hello and please remember me to Aline.

Sincerely yours,

ESM:ph



WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-5300

January 24, 1958

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

HERMON MORE
Director

LLOYD GOODRICH
Associate Director

JOHN I. H. BAUR
Curator

ROSALIND IRVINE
Associate Curator

MARGARET McKELLAR
Executive Secretary

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are delighted to hear from Milton Lowenthal that you are willing to lend your C. S. Price to the Friends' exhibition, and I am enclosing one of our forms for the painting. If it has been photographed I would appreciate it if Lawrence would note the negative number on the back of the slip.

To our great relief, we received a nice letter from Mr. Lane today. He is lending the four paintings we asked for, Marin, O'Keeffe, Weber and Sheeler. He thinks the color plates for the Marin have been lost by the U.S.I.A., but has offered to have plates made of the O'Keeffe. If the Marin plates should turn up in time, I am sure he will let us have them too. We are of course counting on reproducing your Shahn in color.

With kindest personal regards.

Sincerely yours,

Rosalind Irvine
Associate Curator

RI:pw
Enclosure

Abstr #2 - 3000 2ms

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 30, 1958

Mr. Morris Price
c/o The Portland Art Museum
SouthWest Park at Madison
Portland 3, Oregon

Dear Mr. Price:

Enclosed you will find a catalogue of the current exhibition of paintings by your late brother. I thought you would be interested in knowing about this exhibition.

As you will note, a number of these were borrowed from New York collectors, plus the Metropolitan Museum.

You will also be interested in the fact that the exhibition is being received with great enthusiasm, although to most of the younger visitors the name is entirely new. But we hope that it is here to stay permanently, as we intend to continue showing some of these paintings in future group exhibitions and will also make an effort to have them included in major museum shows in other parts of the country.

A propos, would you be interested in having any of the paintings of his in your collection exhibited individually at any future time and are any of these available for purchase in the event that interest increases in due time?

I shall be very glad to hear from you.

Sincerely yours,

EMH:ph
Enclosure

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 31, 1968

Mrs. M. Bergreen
28 Kent Road
Scarsdale, New York

Dear Mrs. Bergreen:

Some time ago, you expressed an interest in the work of Meigs.
Recently he delivered several new canvases which we consider
among the finest works he has produced. We shall be very
glad to show these to you at your convenience.
I look forward to seeing you.

Sincerely yours,

EGH:pb

CONTEMPORARY ARTS MUSEUM

6945 FANNIN STREET - HOUSTON 25, TEXAS

January 16, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Thank you for your letter of January 3. Would you please have the enclosed forms filled out on the six collages you are lending.

We are informing Budworth to pick-up and pack the Gilchrist, the Meigs and the John Marin. I am certain that somebody will be coming back to Houston about the middle of February to bring the Doves by air.

Thank you very much for your interest in our exhibition.

Sincerely yours,

Jerry MacAggy

Jermayne MacAggy
Director

JM:lf

encls.

Forms Sent

*P.S. Would you return the forms
by air-mail?*

Thank

J.M.

January 15, 1958

Mr. Robert Beverly Hale
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, N. Y.

Dear Rob:

As I advised you, during our telephone conversation, we are organizing for January 25th opening a one-man exhibition of eighteen paintings by E. S. Price.

This is almost in the way of rediscovery, and since the collection I have is of such high quality, it should be a very rewarding show. Naturally, we always have to appeal to you for the star picture, and I am therefore writing to ascertain whether we may borrow for the four-weeks period ending February 21st BIRD BY THE SEA, 1949, which is reproduced in the Price Memorial Catalogue of the Portland Art Museum on page 54.

I thank you for your cooperation.

Sincerely yours,

EBH:pb

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

January 13, 1959

Mr. Jaap A. Vandenberg
Nassau Galleries, Inc.
Andover, Massachusetts

Dear Mr. Vandenberg:

It was so nice to hear from you.

Naturally, the Shahn which appeared in Vogue Magazine was sold the moment the publication hit the stands, and every other small example under \$1000 has since been acquired, leaving me a very handsome group of drawings and his three new major paintings priced \$3500 and \$4000. However, if and when he delivers any "small masterpieces" I shall be very glad to let you know.

Best regards,

Sincerely yours,

RM:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

37

January 31, 1958

Mr. H. H. Schiavone
District Sales Manager
Cen Edison
4 Irving Place
New York 3, N. Y.

Dear Mr. Schiavone:

Thank you very much for your estimate.

As soon as our managing agent, Mr. Schwartzkopf, returns
from his month's vacation, he will be glad to communicate
with you.

Sincerely yours,

BH:pb

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. and Mrs. Horatio Gates Lloyd
request the pleasure of
Mrs Halpert's
company at dinner
on Friday, January 24th
at eight o'clock
Black Tie

Rm. 1691 34th St, Washington 7 D.C.

January 21, 1958

Mr. John S. Hilson
920 Fifth Avenue
New York, N. Y.

Dear Mr. Hilson:

I am so sorry to have missed you when you called recently, but I was advised that you expressed a serious interest in the O'Keeffe painting **NEW YORK NIGHT**.

As Mr. Marin advised you, this is included in a group which we sent to the University of Nebraska for exhibition and for consideration. The director expressed a strong desire to acquire the painting selected, but it is a matter of raising the necessary funds. We will not know his decision for several weeks. As you know, the smaller museums have a difficult time because of their limited budget, but like many other directors, Mr. Goske realizes that paintings of this calibre are not likely to be readily available in the future. In any event we shall let you know the results.

Incidentally, the painting was reproduced in color on the cover of **ART IN AMERICA** in the summer of 1957, and, also in color, in the book **THREE HUNDRED YEARS OF AMERICAN PAINTING** by Alexander Eliot, art editor of **TIME** Magazine, 1957.

My best regards to Mrs. Hilson and you.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

AUXILIARY GROUP
THE NEW YORK PSYCHOANALYTIC INSTITUTE
247 EAST EIGHTY-SECOND STREET
NEW YORK 28, N. Y.

Print purchase slips

Jan 28, 1958

Mr. John Marin
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mr. Marin:

The following works were sold at the current exhibit and sale on
Jan 17-19 at the Greenwich Gallery. Enclosed is a check of \$1082.55.

Milton Hebard	" Doma Trastevera "	318.75		
Kunyoshi	" Filling Station "	✓ 233.75	- 250	1/3
Ben Shahn	" Gas Station "	148.15	150	35
Max Weber	" The Circus "	✓ 233.75		
William Zorach	" Dog Barking "	148.15	150	35
Total		1082.55		

I do hope we may have your continued cooperation in similar
ventures. Our sale was most successful and helped considerably
towards the raising of much needed funds for the Treatment Center
of the Institute.

Many many thanks.

Cordially yours,

Sara Gottlieb
Sara Gottlieb
Art Co- Ordinator

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 28, 1958

Mr. Elliott Roosevelt
Rolling H Ranch
Meeker, Colorado

*(Didn't know
his N.Y.
address)*

Dear Mr. Roosevelt:

Mrs. Halpert at the Downtown Gallery has suggested that I write directly to you in the hope of obtaining the loan of Ben Shahn's painting, "Our Friend," painted in 1944. It represents President Roosevelt surrounded by the faces of people on relief.

Randolph-Macon Woman's College is having its 47th Annual Exhibition March 2-29. The theme is the American scene of the 1930's. This painting which you own would be the cornerstone of the exhibition if you would be willing to lend it. Our Art Gallery is fireproof and air-conditioned. Of course we would pay crating charges, whatever insurance you specify, and express charges both ways.

I enclose the catalog of last year's exhibition so that you may see what one of our exhibitions amounts to. If there is further information about our exhibitions or the College which I can supply to help you make your decision about this request, I shall be happy to send it.

Sincerely yours,

Mary F. Williams
Chairman
Department of Art

MFW/f

Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 15, 1948

Mr. Robert W. Grandall, Managing Editor
ENCYCLOPEDIA OF WORLD ART
McGraw-Hill Book Company, Inc.
330 West 42nd Street
New York, N. Y.

Dear Mr. Grandall:

In response to your letter of January 2nd I am listing below the data you requested.

Artist: GEORGEA O'NEILL (Please be sure to spell this correctly)
Title: MALE AND FEMALE MUSIC
Medium: Oil
Date: 1919
Size: 19" x 25" h.
Credit: From the Collection of The Art Institute of Chicago
Photograph Courtesy of The Downtown Gallery

*(I assume that you have obtained the owners' permission.)

Sincerely yours,

Edith

THE PORTLAND ART ASSOCIATION
PORTLAND ART MUSEUM • MUSEUM ART SCHOOL
WEST PARK AND MADISON • PORTLAND 5, OREGON • CAPITOL 7-5626

MAX W. SULLIVAN, Director

17 January, 1958

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

The cast lead sculpture made by J. W. Fiske which we had on view are owned by Mr. Eric Ladd of Portland. I send his address and suggest you write to him for the needed information.

Mr. Eric Ladd
Kamm House Restaurant Colony
1425 S. W. 20th Avenue
Portland, Oregon

Sincerely,


Francis J. Newton
Curator

FJN:do

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 16, 1958

New York Graphic Society
95 East Putnam Avenue
Greenwich, Connecticut

Gentlemen:

Will you kindly send us 3 portfolios of the
Jack Levine "King", allowing the usual discount.

Thank you

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mrs. Edith G. Halpert

2

January 30, 1958

Wall to wall insurance coverage has been arranged for the show, and I understand that Budworth has been in contact with you. They will not be shipping until around the 6th of February.

Again our sincere thanks for the great help you have given us.

Yours sincerely,


Alvin L. Gittins
for the Exhibitions Committee

ALG:ajt

P.S. The invoice you sent us omits mention of Weber's "Repose #2." Is there some reason why this will not be available to us?

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

January 27, 1958

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

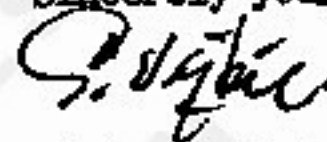
Dear Mr. Marin:

Enclosed is the photograph you sent me some time ago. We did use the photo done recently by the Michigan State University photographer.

We had a nice opening here last Friday with good attendance in spite of the heavy snow warnings issued throughout the day. Unhappily the Rattner exhibition did not get the news coverage we had hoped for. It will, however, get full attention from the critics next Sunday, we expect. I will send you the clippings. *opening*

With best regards,

Sincerely yours,



Gudmund Vigtel
Assistant to the Director

GV/s
Encl.

prior to publishing information regarding sales transactions, creators are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is true. It can be assumed that the information published is true. It can be assumed that the information published is true.

POC
Hinton

January 30, 1958

Mr. James L. Shepherd, Jr.
Baker, Betts, Andrews and Shepherd
Espersen Building
Houston 2, Texas

Dear Mr. Shepherd:

I am sorry that I did not mention in my previous letter the fact that the Malraux portrait was sold within twenty-four hours of the publication date of TIME on the cover of which it appeared.

The reason this painting was so highly sought after is that qualitatively it was most characteristic of Shahn's work, as you will find when you see the more recent paintings at the Betering Galleries.

I look forward to meeting you at the opening.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. R. C. Phelan of SPORTS ILLUSTRATED received a letter from

Mr. James L. Shepherd, Jr.,
Baker, Botts, Andrews and Shepherd
Esperson Blvd
Houston 2, Texas

inquiring about the work of Ben Shahn, his dealer etc. He had seen
the Malraux portrait reproduced.

1/18/58

4. a clipping of which top is cut off, might be from "Journal" - write-up of the 1910 show of the Younger American Painters show at "291." sub-head is "No faked names on these paintings..." - My reference listing says that some of the Dove paintings are specifically mentioned in this ~~write-up~~ write-up.

If you should want photostats of these four give me a ring, and I will give you location at Yale so they can be found quickly, - or will call Gallup at Yale for you to tell him where to find them. - You might find it more useful to send someone to dig around at the Public Library to get exact dates, - or not.

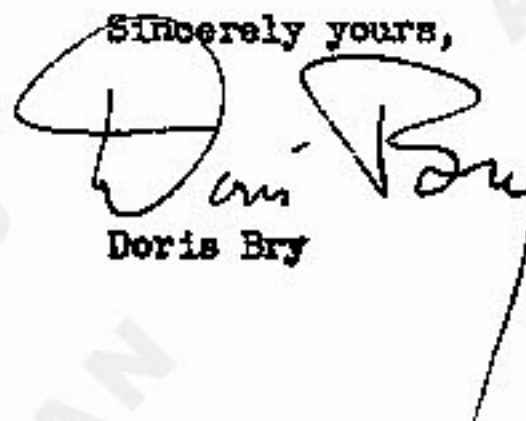
I also note that Dove was in the Society of Indep. Artists show, 1st annual exhibition, April 10-May 6, 1917, which reference you probably have already. Two of the "Nature Symbolized" paintings are listed in this catalogue, and one of them is reproduced in a plate in that catalogue.

I can't imagine that Wight has worked on Dove without looking at "Camera Work," but as you probably know, Stieglitz reprinted most of the press write-ups on all the "291" shows in it, and you could probably find what you need most easily from that. The Modern Museum library has a set. I note that #31 has something called "Younger American Painters and the Press" - which might give you 1910 references easily.

In #38 I see a listing of "Exhibition of Pastels by Arthur G. Dove", page 36. I would guess there might be other Dove material in Camera Work between 1909-1913, but do not know.

I hope all this may be of use to you - and if I can be of any further help, please let me know.

Sincerely yours,



Doris Bry

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January 21, 1958

Mr. W. D. Zander
45 East End Avenue
New York, N. Y.

Dear Mr. Zander:

Recently you expressed interest in the work of Kuniyoshi.

We have just received from the estate a large group of drawings which we plan to exhibit within the next month or so. However, if you would like to have a preview, we shall be very glad to show these to you at your convenience.

I look forward to seeing you.

Sincerely yours,

ECH:pb

January 23, 1958

Mr. Kimball
Vogue Magazine
420 Lexington Avenue
New York, N. Y.

Dear Mr. Kimball:

Will you kindly have your office bill us through
Charles Z. Offin Agency, 30 East 60 Street, New
York for the \$55 outstanding on our account.

Thank you

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on both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 16, 1933

Miss Frances B. Reynolds
Community Arts Program
Munson-Williams-Proctor Institute
Utica, New York

Dear Miss Reynolds:

Enclosed you will now find listed all the information we have in our records concerning exhibitions and reproductions of the paintings by Dove, Davis, Kuniyoshi, Beneth, and Marin on your list of Root gifts and bequests to the Institute. As I may have pointed out previously and now reiterate, this data was kept only up to the date of sale of these works and therefore may well be incomplete in many instances. Such as it is, however, I hope it will be of some help to you.

Thank you again for your part in helping us to update our records.

Sincerely yours,

EGH:pb
Enclosure

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EGH; ————— 1/16/58
Miss Cowdry phoned to say
that she is now working on archives
of the Kraushaar Gallery but
will be happy to continue with
any DTG material if, as,
when a number of books that
would make up ~~another~~ "batch" for
microfilming might be available

January 21, 1958

Mr. Alvin L. Gittins, Head
Department of Art
College of Fine Arts
University of Utah
Salt Lake City, Utah

Dear Mr. Gittins:

I am writing to ascertain whether you have had complete success with the list of lenders we suggested some time ago. It would be most helpful if I could obtain from you a list of the paintings thus far promised for your exhibition.

Of course we shall be glad to let you have the four pictures listed in your letter of January 14th.

Will you please let me know which shipper has been selected by you and whether you will arrange for the insurance.

I am now enclosing the list you requested.

Incidentally, I forwarded the letter to Mr. Herman Spertus promptly and hope that he has agreed to the loan.

May I hear from you?

Sincerely yours,

EM:ph

Enclosure

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THE NEWARK MUSEUM
NEWARK 1, NEW JERSEY

Katherine Coffey, Director
Mildred Baker, Associate Director



January
Twenty
1958

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am sorry to have been so long in replying to your letter of January 6 regarding the water colors by Stuart Davis which we have lent to the State Department for showing during the Brussels Fair. I am enclosing photographs of them with bill. "Town Square" was purchased by us in 1930 and "Gasoline Tank", listed as an anonymous gift, as you say was originally purchased by Mrs. John D. Rockefeller.

As you may know, we have two additional paintings by Davis, "Place Des Vosges, No. I," oil, 21 x 28 3/4, painted in Paris in 1928. This also was an anonymous gift in 1937 as was the water color "Rue du Main," 15 1/2 x 13 1/4, painted in Paris in 1928.

Sincerely yours

Associate Director

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January 21, 1958

Mr. C. M. de Hauke
14 Rue Cherche-Midi
Paris VI, France

Dear Mr. de Hauke:

As I advised you previously, I am deeply concerned about the Lantrec matter and wonder whether you have had an opportunity to check the photograph and the information which I mailed you several weeks ago.

I shall be most grateful for a reply.

Sincerely yours,

MM:pb

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Day	Date	Event
THU	16	
FRI	17	
SAT	18	
SUN	19	"At the Art Museum," KOIN Radio, 9:05 a.m. Film, Gallery Tour, 2:30 p.m. "Artists in Architecture," Concert, 4:00 p.m. Symphonie Chamber Group, Hugh Bower, conducting.
MON	20	Museum, "KOIN Radio, 9:05 a.m. m. Recordings Amer. Mus., 4:00 p.m. American Paintings, 1815-1865." Closed Mondays. Classes resume.
TUE	21	
WED	22	Forum, 6:00 p.m., "Artists in Architecture." "Integration of Art and Architecture Today."

PORTLAND ART MUSEUM
S. W. Park at Madison • CA 7-5626 • Portland, Oreg

ALEX. B. STONE, D. V. M.
4520 FOURTH AVENUE
MOLINE, ILLINOIS
MOLINE 4-8413

Downtown Gallery
32 E 51st
New York, N.Y.
Gentlemen.

1/28/58

I was glad to note
your C.S. Price show.

As an ~~art~~ admirer of his
I too feel it has been too
long.

Would you please send
me a price list and catalog.

Yours truly,
Alex. B. Stone, D.V.M.

P.S. We own a late C.S. Price
called "Moonlight Hike" if you are
ever interested in seeing or borrowing.

Chas. Sumner

January 30, 1958

Mr. Allen McNab, Associate Director
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Allan:

I was both impressed and delighted to hear about your new appointment.

Perhaps in this post you will have more occasion to come to New York, and if so, maybe you will drop in to say hello.

Sincerely yours,

CHS:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RAILWAY EXPRESS AGENCY

CLAIM DIVISION

317 S. WELLS STREET
CHICAGO 7, ILL.

January 24, 1958

ALWAYS QUOTE
OUR NUMBER

358046-6

C. T. BANGS,
GENERAL CLAIM AGENT

The Downtown Gallery
32 E. 51st St.
New York, N.Y.

Mrs. E. Grosman, Glencoe, Ill. x Evanston
From: The Downtown Gallery, New York, N.Y.
November 19, 1957. c WB-591133. Box.
Drawing. 82 lbs.

Gentlemen:

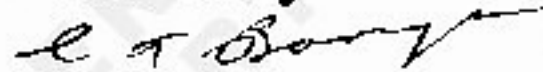
Consignee has entered claim account damage to one painting which you forwarded as caption of this letter.

This shipment was given to us as one crate and delivery was made to consignee as without exception. At time of inspection it was noted that you failed to apply cautionary labels and crate was not labeled to indicate nature of contents.

Express classification requires that in forwarding valuable paintings, paper or cotton cloth must be pasted on the surface of the glass. Had such precautionary measures been taken there would have been no damage. Also, it is shipper's responsibility to properly mark shipments.

Damage in this case was due to improper packing and marking. In such cases we are unable to accept liability.

Yours truly



General Claim Agent

MMB:MK

Not to publishing information regarding sales transactions, research are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 15, 1958

Mrs. Ralph H. Norton
Norton Gallery and School of Art
Pioneer Park
West Palm Beach, Florida

Dear Mrs. Norton:

The longer I have postponed writing, the more difficult it becomes.

As I mentioned when I arrived in Palm Beach, I was pretty well shot and evidently my big night out was too much for me and I just retired in my room once more.

However, I hope to get to Florida within the next two months and shall certainly take the occasion of calling on you at your convenience, as I am truly very eager to see what you have been doing. Besides, it is always a great pleasure to be with you.

And may I thank you again for the delightful evening spent at your house.

Sincerely yours,

EGH:pb

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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January 21, 1968

Mr. Ingolf Qually
Head, Department of Fine Arts
Gettysburg College
Gettysburg, Pennsylvania

Dear Mr. Qually:

Thank you for your letter.

Unfortunately, the Battner triptych will not be available at the time specified in your letter, as it is being featured in the Battner one-man exhibition opening late next week at the Corcoran Gallery. Subsequently, the triptych will be sent as requested to the Dallas Museum in Texas.

It just occurred to me that the American Federation of Arts has recently assembled a very comprehensive show that I think will fit into your plan superbly. May I suggest, therefore, that you write in immediately to Mr. Harris K. Prior, the director of the Federation, who may be able to schedule the show for you at the time you require it or may help you assemble a group quickly, since he has been concerned with the theme for some time.

Sincerely yours,

RMH:pb

JACQUES SELIGMANN & CO., INC.

5 EAST 57TH STREET

NEW YORK (22) January 22nd., 1958.

Dear Mrs. Halpert:

As Mr. Seligman is away, I have opened your note of the 21st. to him.

Mr. Seligman will return to New York about February 1st., and will of course write you then himself, but meanwhile you may like to know that we have heard nothing from Mr. deHauke during the several weeks since Mr. Seligman's departure.

Yours very sincerely,


Mrs. Theresa D. Parker.

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51st. Street,
New York 22, N.Y.

the dallas museum for contemporary arts

dallas , texas

5966 WEST NORTHWEST HIGHWAY

TELEPHONE EM 1-0360



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City 22, N.Y.

Dear Edith:

Our opening exhibition which you so generously lent to, was a great success. We are extremely grateful to you for helping to make it a very worthwhile addition on the cultural scene of Dallas. We hope to have the pleasure of showing you our new museum in the not too distant future.

Thank you again.

Sincerely yours,

Mrs. Edward S. Marcus,
Chairman, exhibition Abstract by Choice

BM:rp

January 22, 1958 - Air Mail

January 22, 1958

Mrs. L. H. Estes, Jr.
2103 Wrennah
Wichita Falls, Texas

Dear Mrs. Estes:

Enclosed you will find brief biographical notes on Kuniyoshi.

There has been so much written about him that I am sure you can find sufficient material for your paper in your library or at the nearest museum. I would suggest particularly the catalogue issued by the Whitney Museum in 1948 in connection with the large retrospective show of his work held there, as well as a more recent book published in Japan in 1954 when he was honored with a retrospective show at the National Museum of Modern Art in Tokyo. Entitled simply KUNIYOSHI, it contains a large number of illustrations in both black and white and color, chronological biographical notes, and a detailed catalogue of the paintings and drawings illustrated.

Sincerely yours,

EGH:pb

Enclosure

January 30, 1968

Mr. Warren Platner
Eero Saarinen and Associates
Bloomfield Hills, Michigan

Dear Mr. Platner :

I cannot tell you how grateful I am to you
for making arrangements regarding the Sheeler
painting at General Motors.

Hereafter, my communications will be sent
directly to Mr. Huddle.

Sincerely yours,

Ed:pb

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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JAMES S. SCHRAMM POST OFFICE BOX 587 BURLINGTON, IOWA

January 18, 1958

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Dear Edith:

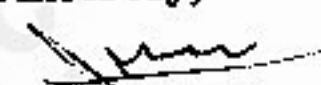
Here is the signed receipt which I found awaiting my return from New York.

If you will send us a statement showing how our account with you stands, we will begin to whittle down the balance due you as soon as possible. By this time you should have received the two small Kuniyoshis.

Sorry I didn't have a chance to come back and see you again before leaving New York, - but I got bogged down with Ford Foundation work, A.F.A., business and family!

When you come to Iowa City this year you must plan to spend some time with us in Burlington without fail. Better make this your home base and we'll drive you back and forth to Iowa City. Do let us know when we may expect you.

Sincerely,


James S. Schramm

JSS:mm

Enclosure

BRANDEIS UNIVERSITY
WALTHAM 54, MASSACHUSETTS

School of Creative Arts

January 20, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

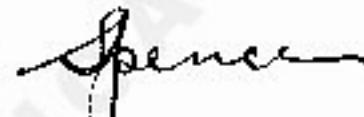
I have arranged with Boston Truck Company to pick up the paintings I selected for consideration by the Purchases Jury of the Brandeis Student Loan Collection.

Boston Truck will call for these at your gallery January 22, and will return unpurchased items to you the following week. Items which the jury decides to buy, we will retain, forwarding a purchase order.

If you would please have the paintings ready for pick-up Wednesday, January 22, it would be appreciated.

Yours sincerely,

BRANDEIS UNIVERSITY



Curator,
Student Art Loan Collection

SMCowan/k

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

ETCHINGS • PAINTINGS • WATER COLORS • FINE FRAMING • OIL PAINTINGS RESTORED



BORIS MIRSKI • ART GALLERY

166 NEWBURY STREET • BOSTON 16 • MASSACHUSETTS • PHONE COMMONWEALTH 6-5894

Edith Gregor Halpert
32 East 51st St.
New York, N. Y.

January 27, 1958

~~XXXXXX~~

Dear Edith,

I have just taken down the Toy Horse to Boston Truck for delivery to you. I've had it here all these years and I did not know that it belonged to you. Tomorrow I will know the total amount of Shakspeare sold as I could not reach some of the people who took them on approval. I will let you know all the totals. I hope to get away the first week in February and I will telephone you when I arrive in New York.

As always, Faithfully, .

Boris Mirski 

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

706
January 22, 1958

Dr. Herbert Levine
196 South Main Street
Middletown, Connecticut

Dear Dr. Levine:

Thank you for your letter.

The Zorach head, a direct carving in granite, measures approximately 18" in height, plus a 4" black marble base; in profile it is 9 1/2" across at the widest point. The price is \$2500. and it is unique. There are no casts in any other material.

If you would like to have a photograph sent, I should be glad to do so, as the reproduction loses all the subtleties and the monumental quality.

Sincerely yours,

RCH:ph

ATLANTA ART ASSOCIATION GALLERIES
HIGH MUSEUM OF ART
M. BURNEY ART MEMORIAL
ATLANTA ART INSTITUTE

ATLANTA ART ASSOCIATION

1280 PEACHTREE STREET, N. E., ATLANTA 9, GEORGIA

TELEPHONE TRINITY 6-0371—P. O. BOX 7272—STATION C

NAL S. DUMAS.....Chmn., Board of Trustees
WALTER C. HILL.....Chmn., Executive Committee
MRS. GRANGER HANSELL.....President
RICHARD POLAND.....Director of Museums
RICHARD BRUNELL.....Director of Institute

January 16, 1958

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

On behalf of the Atlanta Art Association, its Galleries and myself personally, may we thank you for your loan of still life art to the current exhibition in the Atlanta Art Association Galleries. We are grateful indeed for this privilege and pleasure. I think we do realize something of the sacrifice you have made in giving us this fine opportunity.

The show has just opened but already so many are saying that it is the finest art show Atlanta has had. We are sending you a leaflet of the exhibition and will later add a list of the examples comprising the collection. Due to unexpected illness we have been unable, as yet, to get this printed, to our very great disappointment and regret. Already we have had several special talks, including radio and television programs, with more scheduled; the papers have been cooperative as usual.

Our renewed, great thanks for your understanding and generosity in lending us your art, and hoping that we may be able to reciprocate.

With every good wish for 1958 and our warm regards,

Sincerely yours,

Reginald Poland
Reginald Poland
Director of the Museums

RP:fb

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all for. Crisp to CA

January 21, 1958

Sister Marie Rosaire
Head, Art Department
Saint Mary's College
Notre Dame, Indiana

Dear Sister Marie Rosaire:

Thank you for your letter.

Under separate cover we are sending you some photographs of the Shahn drawings but if you wish to use actual plates, may I suggest that you get in touch with Mr. Mark Carroll of the Harvard University Press, 79 Garden Street, Cambridge 38, Massachusetts, advising him that we agreed to its reproduction on your announcement.

I am also enclosing a list of the drawings and serigraphs which we shall send you within the week. The selling prices and insurance valuations are listed thereon so that you may take care of the latter in advance of shipment. Incidentally, the serigraphs are not framed and I hope that you can arrange to show them under glass.

I am transmitting to Mr. Shahn your expression of enthusiasm about *THE SHAPE OF CONTENT*. The book has been received with extraordinary enthusiasm and we are very proud of Mr. Shahn.

Sincerely yours,

EGH:pb
Enclosures

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CLASS OF SERVICE

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WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

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NA037 PD=HOUSTON TEX 24 1021AMC=

1928 JAN 24 PM 12 03

=EDITH HALPERT, DOWNTOWN GALLERY=

32 EAST 51 ST=

HOWARD BARNSTONE WILL CONTACT YOUR OFFICE SATURDAY MORNING REGARDING THREE DOVE COLLAGES TO COME TO HOUSTON VIA HOWARD SATURDAY EVENING= CONTEMPORARY ARTS MUSEUM=

OK

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

UNIVERSITY OF UTAH
SALT LAKE CITY

COLLEGE OF FINE ARTS

DEPARTMENT OF PAINTING
ART CENTER WEST

January 31, 1958

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:


I have just received a telephone call from Mr. Eugene Saviger of the University of Oklahoma indicating that their approval of the loan of Ben Shahn's Renaissance was given in error. The painting had been promised last summer by another member of their staff to the University of Kansas for their annual show on approximately the same dates.

I am afraid I took advantage of his remorse by asking him to send instead "Waterfront" by Stuart Davis and "Two Vases" by Max Weber, as well as a painting by another artist whose work we were having difficulty obtaining. I am not familiar with the paintings by Davis or Weber, and it may be that they are not the best representation that we could get, but since we are desperate to have them represented these should help out considerably.


I am sure that to know this will help you in planning the last minute additions that we have requested. If you can in some way find an additional Shahn we would very much appreciate it.

With many thanks for your great help.

Sincerely yours,


Alvin L. Gittins
for the Exhibition Committee

ALG:ajt

✓ Letter received from Philadelphia Mrs.
this a.m. confirming "Miners Wives" Shahn.


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January 21, 1946

Mr. Sam LaFase
American & Foreign Power
Room 710, 74 Trinity Place
New York, N. Y.

Dear Mr. LaFase:

It occurred to me that you might be interested in knowing something about Mr. Karl Zerbe whom you met Friday evening and am therefore enclosing his biographical notes which are not quite complete. He is now professor - head of the art department - at the State University of Florida and has recently been elected president of Artists' Equity, a national organization.

It was a great pleasure to meet you and I certainly appreciate your courtesy in receiving us so late, to say nothing of the highly educational tour.

Sincerely yours,

RCH:ph
Enclosure

Copy to Mr. Kaplan

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January 31, 1958

Mrs. Walter H. Kross
8 Ridge Crest East
Scarsdale, New York

Dear Mrs. Kross:

Some time ago, you expressed an interest in the work of Maigne. Recently he delivered several new canvases which we consider among the finest works he has produced. We shall be very glad to show these to you at your convenience.

I look forward to seeing you.

Sincerely yours,

RKH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 22, 1958

Mr. Robert L. Wettern
1041 Palham Avenue
Los Angeles 25, California

Dear Mr. Wettern:

I am so sorry that my previous letter failed to reach you. At that time I wrote that we are not in a position to know about shipping costs as in arranging exhibitions the consignee always handles these details directly. When I called Budworth at that time, they could not give me any definite idea but mentioned that any of the museums you specified would be able to supply the information based on their previous experiences in scheduling one-man or group exhibitions.

The Rattners are coming to New York this week and I shall discuss with them the possibility of obtaining 35 to 50 pictures. Our total stock is much smaller than the number specified and it would be necessary to borrow from museums or private collections in various parts of the country to make as large a show. You will hear from me within the next few days after I have discussed the matter with the Rattners.

Sincerely yours,

ECH:pb

EDMUND J. KAHN

1940 REPUBLIC NATIONAL BANK BUILDING

DALLAS, TEXAS

January 28, 1958

Mrs. Edith Halpert
Director, The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

The Sheeler arrived yesterday -- we were happy to see it.
We have no wall in our home large enough for the picture but
I feel certain the problem will eventually be solved.

+ Incidentally, was there any catalogue of the Whitney show --
if so, I would like a copy and will appreciate your having one
mailed to me, billing me for whatever expenses you have.

We plan to be in New York late in the spring as the Little Woman
is working on a show of Canadian contemporaries for the new
museum in Dallas and our current intention is that I should go
with her to Canada to see the artists in their native habitat.
We shall undoubtedly be in to see you for advice.

With best regards, I am -

Sincerely,


Edmund J. Kahn

EJK:bla

Air Mail

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BEACON HILL THRIFT SHOP

15 Charles Street, Boston 15, Massachusetts

Richmond 2-2323

The Downtown Galleries

- 2 -

1/25/58

have a few of the paintings brought to New York for your inspection, providing you cannot come to Boston and yet are seriously interested in our suggestion of a showing in New York.

In any event, an expression of your reaction to the idea would be most welcome.

Sincerely yours,



Mrs. Nathaniel T. Worthen, Chairman
Beacon Hill Thrift Shop

Enclosures

To Benefit the New England Baptist Hospital

January 21, 1958

Mrs. Edward A. Merrill
16 Elm Avenue
Colorado Springs, Colorado

Dear Mrs. Merrill:

Indeed we shall be glad to cooperate with you in connection with your forthcoming exhibition organized by the Contemporary Art Society opening in March of 1958.

Only four of the artists listed in your letter are represented by this Gallery. They are Kuniyoshi, Rattner, Shahn, and Zerbe. Unfortunately, the paintings by all but the last-mentioned are in a higher price bracket, although from time to time we have smaller examples in watercolor or gouache which would fit into the category. Perhaps something will arrive shortly. On the other hand, we have excellent and important drawings of which I shall be very glad to send you photographs if you so desire, and I find that we have two superb gouaches by Zerbe priced within \$500. These will be photographed shortly and prints will be sent to you, awaiting your reply regarding the drawings by the other artists.

I hope to hear from you shortly.

Sincerely yours,

EGH:pb

Shahn Mother & Child 1955 5.50 - net
 Supermarket 56 750. -

Kuniyoshi

Zerbe

Heads Jug
Washburne

650. -
700. -

} sent 1/7

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1201

SYMBOLS

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NL=Night Letter

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Letter Telegram

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1908 JAN 17 PM 12 57 (56)
NA065 RX T PD=FAX ATLANTA GA 17 1226PME=

EDITH HALPERT=

=32 EAST 51 ST=

MISSED CONNECTIONS ATLANTA ARRIVING 400 PM LOVE:

=KARL=

✓ Rector St
Am & For Power
74 1/2 Trinity
PL
74 1/2
Wag & Rector
Rm 710

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

GILBERT • BRIDGEWATER • CONNECTICUT

Edith Dearest -

Is always we just loved being with you and as always the visit was much too short! I'm still embarrassed - through & through - when I think of our dragging you downstairs after dinner. It was damned inconsiderate and Lil's an old ogre for suggesting it but I just adore the Rattner & can't wait to get it home! The Shalun is at the framers and I do believe it will be spectacular.

We so enjoyed seeing Natalie again & both ^{of us} thought she looked so pretty.

Enclosing the lousy tea sheets - (It was a disappointment!) But I'd thought I'd sent you these all pasted up like a Christmas card.

Edith dear do please come and rest & take it easy at our house. You can do whatever you like even to locking yourself in all day if you feel like it.

Stay as long as you like -

Much much love from all 3

Vincent

January 15, 1958

P.S. Halcy wanted to sign her picture!

not to publishing information regarding sales transactions. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

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MRS. E. POWIE JONES, SECRETARY
PETER A. RUSSEL, TREASURER

January 17, 1958

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

We are pleased to send you the enclosed checks in payment for prints purchased from the Junior Council's exhibition and sale of prints.

The amounts include sales tax where applicable, and the 10% handling charge due the Junior Council, for which a bill is enclosed.

May I take this opportunity to thank you for your interest and cooperation.

Shahn: Supermarket ✓
Mrs. David Hamerman
Reymont Avenue
Rye, New York

114.30 -

Shahn: Alphabet ✓
Mrs. William H. Lehman
1255 North Avenue
New Rochelle, New York

46.35 -

Shahn: Paterson ✓
Mr. Harry I. Caesar
Litchfield, Conn.

92.70 -

Shahn: Alphabet ✓
Mr. Anthony Gargagliano
15 East 48th Street
New York, New York

46.35 -

list continued
on following page

Sincerely,

Anne K. Jones

Mrs. E. Powie Jones
Co-Chairman of the Exhibition

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

AKJ:meh
Enclosures: checks

POV
#7875
#7876
#7877
#7878

Plus
Sales tax

45.30

FRIENDS OF THE WHITNEY MUSEUM OF AMERICAN ART

22 WEST 57TH STREET
NEW YORK 19, NEW YORK

January 30, 1958

Mr. and Mrs. Alan H. Rosenthal
44 East 67th Street
New York 21, N. Y.

Dear Mr. and Mrs. Rosenthal:

As you may have heard, a number of persons interested in contemporary American art have joined forces to create this organization devoted to furthering its progress. We are now only a year old, but our membership already includes many distinguished collectors and others who believe in the present and the future of American art. I am writing you because I feel that you share this belief, and that you would enjoy the personal associations, the services to members which the Friends offer, and participation in the important programs we are undertaking. I need hardly tell you how much pleasure it would give me personally to have you with us.

I am enclosing a booklet which gives facts about the Friends. We are working with and through the Whitney Museum because we feel that it is the most vital institution devoted entirely to contemporary American art. Contrary to popular impression, it is not a wealthy museum, since it operates on the income from its endowment, and at present its greatest need is for additional purchase funds to allow it to do justice to the creative achievements of American artists. So far our funds have gone into acquiring paintings and sculpture needed by the Museum. Our charter is flexible, however, and permits us to undertake other programs for the general encouragement of American art.

Although we have not attempted any wide membership campaign, our members now total over one hundred.

May I say again how gratified I would be if you decide to join us.

Sincerely yours,

Mrs. M. S. Seligman

President

Enclosures

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Mrs. Edward R. Wehr

January 28-1958-
3035 West Wisconsin Avenue, Milwaukee 8, Wisconsin

Dear Mrs. Harper - The Weber arrived
last Friday and I had to drive
down to the Lake Front office
of the Express Co. in 4 feet of
snow to claim it - found
I could not badge my car so
persuaded 5 men to give me
a push - The weather here has
been beyond description!

Mr. Dwight came yesterday
to look at the Weber and
two other drawings - He wants
all three and likes the early
Weber much better than some
of his later pictures -
As these pictures are to become
the property of the Milwaukee
Art Center will you please let
me know whether or not I may
take the 10% reduction?

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

DO NOT FORGET

Am considering selling
the DeWitt

Hoping to hear from
you - Sincerely -

James P. Kinniburgh
15- Larch Rd.
Cambridge

Wes

1/27/58

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PO4
January 21, 1958

Mr. James L. Shepherd, Jr.
Baker, Betts, Andrews and Shepherd
Esperon Boulevard
Houston 2, Texas

Dear Mr. Shepherd:

We have been advised that you have made inquiries regarding the work of Ben Shahn whose paintings and drawings you have no doubt seen reproduced in various publications.

For your information we represent Shahn as his exclusive agent and have examples of his paintings and drawings in the Gallery at all times. If you will let me know what interests you particularly, we shall be glad to send photographs.

Incidentally, on February the 3rd, an exhibition including important examples by all the artists whose names are listed below will open at the Detering Galleries in your home town. The address, as you probably knew, is 1403 McGowen, Houston 4. I am sure that Miss Detering will be very happy to have you as her guest or as my guest at the opening on that day. Two of Shahn's recent works will be on view and there will be others shown in photographs. In any event, we shall be very glad to cooperate with you.

Sincerely yours,

ESL:aph

BAKER, BOTTS, ANDREWS & SHEPHERD
ESPERSON BUILDING
HOUSTON 2, TEXAS

MEXICO CITY OFFICE
PASEO DE LA REFORMA NO. 78

January 23, 1958

Miss Edith Gregor Halpert, Director
The Down Town Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of the 21st. I am happy to learn that two of Ben Shahn's recent works will be on view at the exhibition opening on February 3rd at the Detering Gallery in Houston, and that others will be shown in photographs. I shall certainly take advantage of your kind invitation to see this exhibit.

My interest in Mr. Shahn's work is solely due to his painting of Andre Malraux which appeared on the cover page of Time for the issue of July 18, 1955, which I had preserved but lost sight of until recently. I am told, however, that this is not characteristic of his work.

I am advised that the original of this painting was returned to Mr. Shahn by Time. Could you ascertain for me whether it has been disposed of, and if it is for sale.

Sincerely yours,

W. L. Shepherd, Jr.

3-3

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 21, 1938

Mr. R. T. Eldridge
Folsom Engraving Company
212 Sumner Street
Boston 12, Massachusetts

Dear Mr. Eldridge:

We are planning an exhibition of the work of Georgia O'Keeffe and have decided to use a color reproduction on the catalogue cover. The painting is immediately available (it is a water-color measuring x ") and the reproduction may be about 5" x 7".

But before sending this on to you, I am very eager to know whether the plates can be completed in a great rush. We have to go to press with the catalogue by February 10th and earlier if possible. Will you therefore be good enough to let me know whether the time element makes it feasible and, if so, what the price will be for the plates plus a set of electros for a magazine reproduction simultaneously.

I shall be most grateful for a prompt reply. Incidentally, Mr. Wight is arriving in about ten days, when we shall decide on the specific paintings to be reproduced so that the whole group may be sent to you shortly thereafter. Naturally, this has no relation to the O'Keeffe which will be a "rush" job, as I mentioned previously.

Sincerely yours,

EGM:pb

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

UNIVERSITY OF UTAH
SALT LAKE CITY

COLLEGE OF FINE ARTS

DEPARTMENT OF PAINTING
ART CENTER WEST

January 22, 1958

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

Further to our telephone conversation of this morning, I am writing to give you a list of the paintings we are now assured of getting for the Fourth Annual Invitational Exhibition.

You will note that Mr. Shapiro's generous offer of three paintings by Rattner, plus either one or both of those in your possession, will give us a good representation of his work.

The California Palace of the Legion of Honor and Mr. Roy Neuberger, of New York, are sending "Ohio Magic" and the "Blind Accordion Player" by Ben Shahn respectively, and the Philadelphia Museum is sending "Miners' Wives," pending the approval of the Board. We have received a refusal from Mr. John Rood and, as yet, have not heard from Mrs. Yolanda Markson and the University of Oklahoma in reply to our requests for "Dream" and "Renaissance."

In the case of Max Weber, we have received refusals on the "Seated Figure" in the collection of Mr. Grand and "Reading Room" in the collection of Mr. Herbert Goldstone. Mr. Lawrence Fleischman is sending "Invocation", and as yet, we have not heard from the Phillips Gallery ("Three Jugs"). We are, therefore, very eager to receive "Repose #2" from your Gallery.

We are having the most difficulty in obtaining the work of Stuart Davis. A refusal from the University of Ohio and no response from the Walker Art Center and Mrs. Harry Lynne Bradley leave us with only "Cafe, Place des Vosges" from your collection. A few moments ago, however, we received telegraphic approval from the Virginia Museum for "Little Giant Still Life."

Within the next week we may receive affirmative responses in some of these cases. In the event that we do not, we would very much appreciate your help in locating last-minute alternatives. Arrangements have been made with Budworth and Sons to pick up paintings from the Downtown Gallery and from other places in the New York area. They will not be shipping until sometime after the first of February. This will allow some time for final arrangements to be made.

I shall keep you informed of additional loans, hereafter, to avoid unnecessary duplication of effort on your part.

Thank you again for your great help in this venture.

Yours truly,

Alvin L. Gittins
Alvin L. Gittins

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BRANDEIS UNIVERSITY

WALTHAM 54, MASSACHUSETTS

School of Creative Arts

January 30, 1958

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Edith:

The Purchase Committee of the Brandeis Student Art Rental Program, after considering the art objects which you loaned, has decided to purchase the following:

John Marin: LANDSCAPE - ROWE, MASS., watercolor	\$450.00*
Abraham Rattner: LAST JUDGMENT, COMPOSITION	450.00*
watercolor	

A purchase order is being processed by the University and will be forwarded to you covering the above purchases within the next few days.

The following art objects are being returned to you via Boston Truck and should be received no later than January 31:

Yasuo Kuniyoshi: NANCY, drawing
LEAVES, drawing
John Marin: SUNSET #2, watercolor
Karl Zerbe: PACIFIC MASK, gouache
Abraham Rattner: 6 DETAILS FOR COMPOSITION, watercolor
LAST JUDGMENT, SEQUENCE #2, pen & ink
Arthur G. Dove: SUN AND MOON, watercolor

We thank you for your courtesy in allowing us to hold these for consideration and regret that our budget does not allow us to purchase more. We hope that next year we shall once again be granted the privilege of borrowing representative works of art from your gallery for consideration by our Purchase Committee.

Yours sincerely,

BRANDEIS UNIVERSITY

Spencer M. Cowan

Curator
Student Art Loan Collection

SMCowan/k

*Less institutional discount of 10%

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edward R. Wehr

3035 West Wisconsin Avenue, Milwaukee 8, Wisconsin /

a great admirer of ~~your~~ ^{your} ~~plan~~ ^{plan} on
Dr. Dwyer and Collector's
forming a small
group here in Milwaukee -
who monthly get together of
people who are greatly interested
in good pictures and people
adding to their small collections.
I believe they have a group at
Walker Museum in Minneapolis.
Perhaps we may do some
thing here!

So many thanks for your
interest and cooperation -
Sincerely
Ed. E. Wehr

Not to publishing information regarding sales transactions,
whether or not responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Simmons

THE J. L. HUDSON COMPANY

DETROIT 26, MICHIGAN

EXECUTIVE OFFICES

January 22, 1958

Mrs. Edith Halpert
American Folk Art Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Enclosed find my check covering the
enclosed invoice for the two pictures.

Would you please correct your records.
My home address is 157 Marriweather Road, Grosse
Pointe Farms 30, Michigan.

I was mentioning to Mr. Hanna, our picture
buyer, the two pictures which I got from you.
Mr. Hanna wanted to be remembered to you. He tells
me that you helped him arrange an exhibition of
folk art here many years ago.

Cordially yours,

Walter E. Simmons
Walter E. Simmons

WES:jp

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 21, 1958

Mrs. Guinn Dodge, Director
The Slater Memorial Museum
The Norwich Free Academy
Norwich, Connecticut

Dear Mrs. Dodge:

It was good to hear from you, although I am very sorry indeed to learn that you are disabled at the moment and hope that your recovery is very rapid.

Much as I would like to cooperate with you, the choice of Davis is a mighty difficult one. At the moment, we have only two recent paintings in our possession, one large and one small, and since his production average is about two large canvases per year, with several small gouaches or an occasional small oil, there is no possibility of assembling a one-man show unless the majority represent loans from institutions and collectors. In the case of Davis who recently had a large retrospective which traveled for a year, I doubt whether anybody will want to lend even in 1959.

I should be glad to arrange some other type of exhibition, but in this instance, too, it is very difficult for us to plan a full year ahead as - fortunately - our stock is hardly dormant. If you want to take a chance on what is available next February or a month earlier for the necessary planning, we'll do the best we can at that time.

Have you tried the American Federation of Art, which assembles very interesting exhibitions for circulating to institutions throughout the country and can plan a year ahead? Let me know your decision.

Meanwhile, my best regards, and do get well soon.

Sincerely yours,

EGH:pb

January 21, 1948

Mr. George Eckstein
68 Dorchester Drive
Manhasset, N.Y., N.Y.

Dear Mr. Eckstein:

Recently you expressed interest in the work of Kuniyoshi.

We have just received from the estate a large group of drawings which we plan to exhibit within the next month or so. However, if you would like to have a preview, we shall be very glad to show these to you at your convenience.

I look forward to seeing you.

Sincerely yours,

EGH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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EXECUTIVE DIRECTOR
BARRY SHANDLER

January 23, 1958

Downtown Gallery
32 East 51st Street
New York, New York

Att: Miss Edith G. Halpert, Director

Dear Miss Halpert:

The second \$1,000.00 purchase prize will be awarded at our fifth annual national exhibition of Contemporary American Painting to be held at our Center March 2nd through March 14th.

We would like to include Sheeler of your gallery as one of the twenty-five artists in our show.

We are prepared to meet your requirements regarding transportation and insurance.

May we call you for an appointment in order to select the painting?

Sincerely yours,

Ida Zeik

Mrs. Hyman Zeik
Chairman, Art Exhibition

P.S. Enclosed please find catalogue of our last exhibit.

Archives of American Art

THE DETROIT INSTITUTE OF ARTS

5200 Woodward Avenue • Detroit 2, Michigan • Telephone TEmple 1-0360

EDGAR F. RICHARDSON, Director

January 21, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st street
New York City 22

Dear Mrs. Halpert:

I have a suggestion to offer about the use of letters.

Our procedure is, as you know, to microfilm letters in chronological order. We make a negative microfilm, from which we develop a positive that is the print used by students.

But we also use for letters another process, called microtape. Instead of making the positive roll of microfilm, we print the positive print on an opaque paper which has an adhesive on the back. This roll of microtape is cut up and each individual letter is pasted on its own card, library card size. By this method the letter itself is its own index for they go right into the index file.

My suggestion is that we make the negative microfilm of the correspondence, in the regular way, but to not make a positive of these artists' letters. The positive will be made on microtape. The record will be complete on the negative, which is not given to anyone to use but which is stored for safekeeping. The questionable letters would exist only as individual cards, which would be placed in reserve, for any period of time that you might suggest.

We say in our announcements of the ARCHIVES that they are open to the use of qualified scholars, upon an interview with our librarian. It is our intention to screen the people who will use this file, at least to the extent of knowing who people are and what they are and what we think of them. No reserved material would be made available to someone whom the staff of the ARCHIVES would not consider thoroughly reliable, and able to use the material subject to proper safeguards; even after the time limit of the reserve has expired.

Our lawyer seems to think that this is a method that would properly safeguard the interests of the person represented in our ARCHIVES. Do you?

Sincerely yours,

E. P. Richardson

E. P. Richardson,
Director

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January 21, 1952

Mrs. William C. Leach
953 Trembley Road
Grosse Pointe Farms, Michigan

Dear Mrs. Leach:

When you called at the Gallery about two months ago, we had a very small selection of drawings by Shain for your consideration. However, now that the publishers have returned the respective collections which were used for reproduction, we have a considerable collection in our stock. If you plan to be in New York in the near future, we shall be very glad to show these to you.

In any event, I look forward to seeing you.

Sincerely yours,

RMH:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DO NOT FORGET

The picture $7\frac{3}{4} - 12\frac{3}{4}$
has painted in 1917.
I believe I paid \$500
for it — but your records
will reveal the exact
price & I may be
wrong.

I am wondering
what I would receive
on a resale of this

January 16, 1958

Chase Manhattan Bank
Rockefeller Center Branch
49th Street & Rockefeller Plaza
New York, N. Y.

Gentlemen:

Please stop payment on our check # 22521 dated
December 7, 1957, made to the order of Harrell
Office Supply Co., for the amount of \$28.06.
This check was evidently lost in the mails.

Thank you

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

DO NOT FORGET

Dean was Halpert—

About five or six years
ago I bought from
him a Denver
water-color of a

"Vanderbilt Swing".
There was a slight
tear in the paper.

January 21, 1958

Mr. Frederick S. Night
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

Indeed I am delighted that you are coming to New York very shortly but was rather distressed to see the actual date.

Because I have to be in Houston on the 3rd of February, I decided to leave on Saturday, the 1st, and return immediately after the opening either Monday night or Tuesday, the 4th. Thus I hope that you will stay that long or that your trip will be somewhat delayed.

In any event, do let me know. Meanwhile, I have been hunting some very exciting information regarding the early works of Dove which I think will interest you.

And so, I look forward to your visit.

Sincerely yours,

ENH:ph

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Army and Navy Union, U.S.A.

DEPARTMENT OF NEW YORK

Alumni of Army, Navy and Marine Corps, U.S.A.

103 PARK AVENUE, NEW YORK 17, N. Y.

Murray Hill 3-5453

Oldest
Servicemen's Organization
in the U.S.A.
Established in 1896

January 23, 1958

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MICA C. JOSEPH

Mrs. E. Halpert
Downtown Gallery
32 E. 51st St.,
New York City

Dear Mrs. Halpert:

The Army and Navy Union, the oldest Servicemen's organization in the United States, is writing you in connection with the hospitalized veteran, who is fast becoming known as the "Forgotten Man."

Thousands of these wounded men are lying in Government hospitals, many of them facing years' of medical treatment before they can be restored to health and return to their loved ones. Some, unfortunately, will never be able to do so.

While these men receive from the Government the finest treatment that medical science can provide, it is left to private agencies like ours to help facilitate their recovery by building up morale through frequent visits, by furnishing entertainment and by taking those whose physical condition will permit to Broadway Shows, Dinners, Baseball and other outdoor events, and by providing free of charge Radios and TV sets, Candy, Cigarettes and other creature comforts to help ease the deadly monotony of a hospital existence.

This work is made possible through the generosity of such public-spirited citizens like yourself, and we are taking the liberty of enclosing you 1 Tickets, \$5.00 and earnestly hope that you will accept them. By so doing your contribution will go a long way towards helping these unfortunate men to feel that they are not entirely forgotten by their fellow-citizens for whom they have given so much.

Very sincerely yours,

CHAIRMAN

Thanks for your promised acceptance of the enclosed ticket for \$5.00.

Contributions to the Army and Navy Union are Tax Exempt
Please make checks payable to the ARMY AND NAVY UNION

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1/24/58
958

GETTYSBURG COLLEGE

CHARLES S. WOLFE, DEAN OF ADMISSIONS
JOHN W. SHANLINE, ASSOCIATE DEAN OF ADMISSIONS
GETTYSBURG, PENNSYLVANIA

January 15, 1958

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Jerry Jackson has suggested that I write to you concerning a problem in which I am involved.

During the second week of February, specifically the 9th, 10th and 11th, Gettysburg College has its annual Religious Emphasis Week. This year the theme is Christianity and the Arts. As head of the Visual Arts Committee I want to bring to Gettysburg an exhibit of first rate modern and contemporary painting, either with direct treatment of religious symbolism, or in which religious content is only indirectly suggested. I should also like to have sculptural pieces, or photographs, and photographs of contemporary church architecture. My problem, how can I acquire these works of art for two weeks, or even less, if necessary? I am primarily interested in the Abraham Rattner paintings and drawings in your exhibit.

I feel it is important that we have the best available examples. Otherwise the day devoted to the visual arts can have little meaning. It will be an opportunity to show the involvement of the artist in the spiritual life of our time, and an opportunity to combat the too general acceptance of watered-down and sentimental "religious" forms.

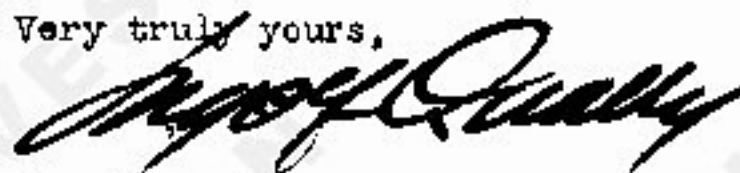
Arnold Flaten, Professor of Art at St. Olaf College, Northfield, Minnesota, will speak on the theme and serve on a discussion panel. Albert Christ-Janer, of Pennsylvania State University, is also expected to be here for the same purpose. We plan to hold this panel discussion in the exhibition room so that it may relate directly to the paintings.

I would appreciate your assistance in obtaining these paintings, etc., available through your gallery, or others. If these can be obtained, would they be ready by the 7th or 8th of February? I plan to pick up other paintings in New York at that time.

Would you please send me the valuations of works which might be available, so that I may determine the insurance costs, and any additional costs other than transportation?

Thank you very much for any assistance you can give me.

Very truly yours,



Ingolf Qually,
Head, Department of Fine Arts

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Com Edison

Mr. Lawrence Allen

-2-

January 24, 1958

Re 32 East 51st Street

The use of gas for space and water heating, as you no doubt know, has many advantages - some of these are:

CLEAN GAS HEAT IS ECONOMICAL

When all the costs, such as fuel, maintenance, repairs, depreciation, etc., are taken into account, gas heating is the most economical.

CLEAN GAS HEAT IS QUIET

There are no disturbing noises from a gas heating system because gas burns silently and there are no moving parts to vibrate.

CLEAN GAS HEAT COSTS LESS TO MAINTAIN

There are no motors, no blowers, no pumps, no complicated mechanism. The equipment is simple and durable. Long life and low maintenance cost are proven features.

CLEAN GAS HEAT IS CONVENIENT

Gas is the only completely automatic fuel. It is available as you need it. You just use what you need when you need it, and pay for it after you use it. No checking - no worries of delivery, or storage - no important space given up for storage tanks.

We appreciate the opportunity you have given us in preparing this report. In view of the recent gas rate reduction applicable when gas is used for heating apartment houses and the higher cost of other fuels, we feel certain that when these and all other factors are considered, your decision will be - gas.

Very truly yours

B. B. Schiavone
B. B. Schiavone
District Sales Manager

ary.ck

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

January 15, 1958

Mr. Earl K. Harper, Director
School of Fine Arts and Iowa Memorial Union
State University of Iowa
Iowa City, Iowa

Dear Mr. Harper:

I was very glad to hear from you.

In view of the time allotted for the organization of the exhibition, you will indeed receive all the material you require before the 15th of May.

The timing is excellent because so many more outstanding examples will be available during a relative lull in the exhibition calendar.

Sincerely yours,

EGH:pb

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BEACON HILL THRIFT SHOP

15 Charles Street, Boston 15, Massachusetts

Richmond 2-2323

January 25, 1958

The Downtown Galleries
32 East 51st Street
New York, N. Y.

Attention of Mrs. Halpert

Dear Mrs. Halpert:

This organization is sponsoring the sale of oil paintings by Harry Newton Redmond. The enclosed pamphlet gives a brief story of the artist.

Redmond's paintings have had a very successful showing at Childs Gallery on 169 Newbury Street. Some have been sold, leaving about seventy canvases featuring a wide variety of subjects in a wide selection of sizes. Art dealers and critics have suggested that the paintings are definitely worthy of a well-publicized New York showing. (See enclosed clippings.)

The purpose of this letter is to find out if you would be sufficiently interested to undertake such a showing in your galleries and, if so, an acknowledgment of this letter at your early convenience would be greatly appreciated.

The paintings may be seen at Childs Gallery by anyone you might wish to send to Boston to view them. If this is not feasible possibly you could appoint someone here in Boston, whose opinion you value, to make an independent report for you.

It is entirely possible that we could arrange to

To Benefit the New England Baptist Hospital

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HERBERT LEVINE, M. D.
195 SOUTH MAIN STREET
MIDDLETOWN, CONN.
DIAMOND 7-3024

Jan. 27, 1958

Downtown Gallery

32 E. 51st St.

New York 22, N.Y.

Gentlemen:

Thank you very much for your letter
of Jan. 22 about the Zorach head,
but it is out of our price range at
the present time.

Sincerely yours,

Herbert Levine M.D.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 21, 1938

Mrs. Joseph Gersten
20 Highland Terrace
Brookton, Massachusetts

Dear Isabelle:

This is not tit for tat but I have been away vacationing and
came back to a deluge of work.

I am very distressed that I have had no word from you for so
long a period and that you have not been in to say hello.
You had better cut down on your other interests and come to
New York so that we can have some fun together. Do write me
soon.

Because of the delay in your reply, we made a substitution
for the Levi and it is just as well, as the picture would
have been out for more than three months.

Do let me hear from you.

Fondly,

EGH:pb

January 30, 1958

Mr. Alex B. Stone
4538 Fourth Avenue
Melrose, Illinois

Dear Mr. Stone:

Thank you for your letter.

Enclosed you will find a catalogue of the current exhibition which is almost a re-introduction of Price to the New York public, although he is among the best-known painters in the Middle and Far West.

You will note that a good many of these paintings have been borrowed from collections. Others have been sold. And I am therefore listing the prices of the pictures available at this time: see catalogue.*

If you should have a photograph of the painting in your collection, I would welcome a print.

Sincerely yours,

EGH:ph
Enclosure

* prices quoted:

1 -	2500
3 -	950
4 -	2500
(5 -	res.)
(6 -	sold)
(8 -	sold)
13 -	2200
(14 -	sold)
(15 -	res.)

not to publishing information regarding sales transactions, elsewhere are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

80 LaSalle Street
New York 27, New York
January 18, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have thought a little about your suggestion of my getting in touch with Dan Rich about the show catalogue - and the more I think about it, the more inappropriate I feel it is - for many reasons. I must say "no" - and wanted to let you know right away, so you could solve this some other way.

With Alfred Barr's ~~having~~ feeling for abstraction in O'Keeffe's work, could he possibly be of help?

As for the early Dove references. I was pleased to find a color plate in the book I mentioned to you, Arthur Jerome Eddy, Cubists and Post-Impressionism. The book exists in two editions, the first published with a date of March, 1914, by A.C. McClurg & Co., Chicago. The Second and Revised edition is published in 1919. - What I have looked at is the 1919 edition, and while I am fairly sure the Dove material exists in the first edition, I think you should get this in your hand to be sure, before using it as a fact. I don't remember whether he changed the Dove material or the plates in the 1919 edition or not.

In this 1919 edition the color plate is between pp. 48 and 49, a painting called "Based on Leaf Forms and Spaces." - very abstract. I think it is in the Stieglitz collection, but don't remember accurately, you would know right away if you looked. On pp. 48 and 49 of text there is a long quotation from Dove, in reply to his being asked how he came to paint as he does. I don't know if he made the statement to Eddy, or if Eddy picked it up from some other published source, but it seems to me a fascinating statement in relation to Dove's early work in abstraction, considering its early date. At the end of the quotation Eddy's text goes on to say "Four years have elapsed since the foregoing was written." - that would mean that if this quotation is also in the 1914 edition, Dove made the painting and the statement (which refers to the color plate,) in 1910 or even 1909.

As for early Dove shows, The first time he was shown was in 1910 at "291", in a show called "Younger American Painters," March 9 to March 21. (others in this show were G. Putnam Brinley, Arthur B. Carles, Lawrence Fellows, Hartley, Marin, Maurer, Steichen, ~~Maxxx~~ Weber). - His first one-man show was at "291", February 27 - March 12, in 1912.

I think if someone had the patience to dig around in old newspaper files around the dates of these two shows you could find some material. - Most of my early notes I can't find, but I do find these clippings listed: - As they are dated by Stieglitz in his handwriting, rather than by the printed date on the clipping, they may or may not be accurate.

1. clipping identified by A.S. as "Cary, Times, March 3, 1912." headline "Plain Pictures." writer likes the show though he doesn't understand it.
2. clipping from Chicago Evening Post, Friday, March 29, 1912, headline says "Causerie// Post-Impressionism..." - on Dove show at Thurber's. Is this the clipping you showed me?
3. clipping identified by A.S. as "Chamberlin, 'Mail', March 2, 1912. headline, "Pattern-Paintings by A.G. Dove." - on the show at "291", writers finds paintings incomprehensible but fascinating.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 21, 1938

Mr. Russell B. Roberts
Walsh Adjustment Service, Inc.
230 West 41st Street
New York 36, N. Y.

Re: Gimbel's

Dear Mr. Roberts:

On December 11th, I sent you all the data you requested in connection with our consignment to Gimbel's dated June 27, 1937 - over six months ago. At that time, you promised quick action after the incredible delay, but I have been waiting for an additional month or more and have had no check in settlement.

May I hear from you immediately? Needless to say, my patience has run out completely and I shall have to take some stronger action otherwise. I am sure that you will appreciate my position in this matter.

Sincerely yours,

EOH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EDWIN C. WILSON
3122 P STREET, N. W.
WASHINGTON 7, D. C.

January 29, 1958

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

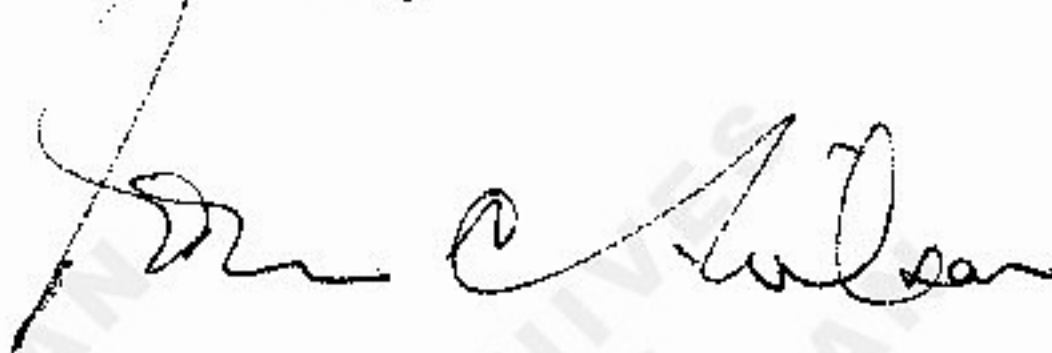
Dear Mrs. Halpert:

I was sorry to have missed seeing you at the opening of the Rattner Exhibition on January 24. I was laid up with the flu. I have just been out today and went to see the exhibition. I thought it very fine indeed. My little gouache which I acquired from you last autumn, was up against some rather tough competition, but I thought it held up quite well. It gives me much pleasure.

I hope to be in New York about the middle of April, and also hope that you will turn up for me an unusually beautiful small painting. I shall be counting on you.

With my congratulations on the Rattner Exhibition,

Yours sincerely,



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January 28, 1958

Mr. Theodore D. Taussig
120 Wall Street
New York, N. Y.

Dear Mr. Taussig:

On January 22nd I went to the Manhattan Storage Warehouse to check on the selection made by the Smithsonian Institution for a large exhibition to be held in Brussels this summer and found among the group of paintings one entitled "The Brown Children" very badly damaged. The upper right hand side of the canvas had been torn away from the stretcher.

Where this happened we are not certain as the paintings were previously stored in our room at the Hayes Storage. A few days prior to the pick up by Manhattan Storage the pictures were removed from our storeroom and were placed outside for the pick-up. We were advised about the damaged condition when the Manhattan men went for the pictures for delivery to their own quarters.

This painting is to be shipped in the near future and it is imperative that we get immediate action from the insurance company as the relining must be attended to immediately in order to have the painting ready for packing and shipping.

This is on our folk art policy and is insured for \$2000, but I doubt whether the relining will amount to more than \$300.

This is the first claim we have made in a long time.

Sincerely yours

MMH:z

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 21, 1958

Mr. Edouard Du Bouché, Art Director
Grever-Cramin, Inc.
Waltham, Massachusetts

Dear Mr. Du Bouché:

In going through my follow-up file I came across your letter of October 25th in which you assured me that "everything would be settled in the near future. He (Mr. Cavanagh) was also upset over the delay." I knew that this prolonged feud can only create ill-will between your customer and the Gallery, and this distresses me very much."

I appreciated your sentiments and Mr. Cavanagh's, but as you knew, despite the large volume of correspondence which has collected since March of 1955, nothing has been done. Naturally, I paid for the repairs and allowed the client a credit for depreciation, as I could not continue irritating him as much as I was being irritated.

Don't you think that whether or not the insurance company has as yet settled the claim, Grever-Cramin is responsible to you and to me? I have hesitated of writing any more letters or filing a claim through our attorney as all of this is utterly ridiculous, but I am sure that you will want to do something immediately to uphold the integrity of your organization.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 28, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I spoke with Mr. Huddle today and he assures me that General Motors will lend Mr. Sheeler's painting for your exhibition. I believe he has turned the matter over to a Mr. Richardson to arrange for shipment.

Please remember me to Mr. Sheeler and my best wishes to you; I haven't seen him for some time nor you since the Villa Aurelia.

Sincerely,

EERO SAARINEN AND ASSOCIATES



Warren Platner

WP:rw

reaction: Some told it & others couldn't
stand it. I don't think I should

it. This incident did not ease - It
should be shown better - She will be
disappointed. I know.

Thank you so much for your
cooperating & when I open up in
the Spring I shall try to tell some
of the other articles. If you want any
of them before then just let me know.

Sincerely yours,

Quinn Jones

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

LILLIAN JONES

ROUTE 34

SANDY HOOK, CONNECTICUT

Jan 15th 58

Dear Mrs. Halpert:

Enclosed is my check for
\$81.00 for the item on your slip 5892
Sept 26 marked "wood carving - In
Sunday Best - wind toy" billed at
\$90.00 less 10% - \$81.00.

I had planned to bring
the articles which did not sell back to
your gallery on Tuesday morning but the
confusion of leaving the Army & having
to wait around for the truckmen to load
took so long & the rain too kept me
from bringing them back so I had them
put on the truck & brought up here. A
customer was very interested in the deer
mechanism & I may hear from her later
on - will advise you immediately.
The portrait brought raised

January 21, 1958

Mr. Arnold H. Marcant
Suite 3450
Prudential Plaza
Chicago 1, Illinois

Dear Mr. Marcant:

Here I am again. I hope that you do not set me down permanently as an utter nuisance.

The Pennsylvania Academy of Fine Arts exhibition in which the Stuart Davis LESSON NO. 1 is included opens on January 25th and the entire show will be sent on to the Detroit Art Institute. Thus a long time will elapse before the painting is available.

While we can arrange to have the painting marked "Not For Sale," I do not want to do so without being certain that you have decided to acquire it. While there is very little likelihood that it will be purchased by the Academy or by the Philadelphia Museum, since both have excellent examples of Davis's work, there is always the wild possibility that some private collector will make the purchase through the Academy or, later, through the Detroit Art Institute. Naturally, I do not want to pin you down but you can understand my position in the matter and I am writing therefore to ascertain whether you want to take a chance on its being available at the end of the two exhibitions or whether you want to make the acquisition positive, with the billing after the two shows.

Please forgive me for being such a pest but we always have a problem with Stuart Davis because of his limited production and the unlimited interest in his work.

My best regards.

Sincerely yours,

EDM:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archivist is living, it can be assumed that the information may be published 60 years after the date of sale.

Granbrook Academy
I-31-1958

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

Yes - of course I remember -with pleasure- you and your visit to Granbrook. I wish you had repeated it since. I also remember with like pleasure my several visits to your splendid Gallery. My regret is that our paths haven't crossed more frequently.

As to Abe Rattner's participation in the decoration of the Flint DeWaters Art Center - may I inform you thus: I find myself an "artists' artist agent" at this time - and the role is a most difficult one to say the least. This I say without allusion to anything else but the fact that I was asked to deal with my colleagues directly. Having my "own" dealer -of course- I understand that your mediation is a most natural and normal one - and I trust that you will not mind my direct conversations with Abe. Particularly since my communications with him did begin before he joined your Group.

While I realize that \$5,000 for Abe's contribution is -objectively speaking- not an astronomical figure - I have to operate within an amount allotted for the whole decorative scheme -at the Art Center- involving four phases. This amount is contributed by the community as such - consequently the leeway within which I can be collegially generous or even adequate - is not extensive. This is in preface to saying that we can afford \$4,500 for Abe "...to furnish the full-size cartoons of all the designs, supervise the color selection, and design execution, as well as the actual installation."

I know that that a \$500.00 reduction from \$5,000 may seem trivial. It is however part of the difference between the total scheme and the omission of some of it. I sincerely hope that you can see the point and that the \$4,500 will be satisfactory. If so - a letter of agreement will be issued by my friends in Flint - and a copy sent to Abe Rattner.

May I add in passing -to ameliorate this seeming bargaining- that my own services -in this project- in time and effort are given as my contribution to the plan since I am anxious to encourage the artistic growth of the community - at the inception.

With best wishes and kind regards - I am

yours sincerely:

Zoltan Sepeshy
Zoltan Sepeshy

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

January 16, 1958



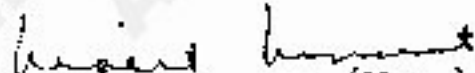
The Downtown Gallery
32 East 51 Street
New York, New York

Att: Bookkeeper

Gentlemen:

If the attached has not been paid by the University of California, would you please issue an invoice in triplicate and send it to the writer.

Very truly yours,


Violet Vincent (Mrs.)
Registrar
Art Galleries

Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 31, 1938

Mr. William E. Woolfenden
Detroit Institute of Art
5200 Woodward Avenue
Detroit, Michigan

Dear Mr. Woolfenden:

On November 15th, we shipped to the Institute four paintings which were selected jointly by Mr. Richardson and Larry Fleischman. One of these - the Weber - was returned at our request, as we needed it for our exhibition. The others are still outstanding. Following is a list of these:

Georgia O'Keeffe SLIGHTLY-OPENED CLAM SHELL

Mitchell Siparin ACADEMIC FESTIVAL

John Marin NEW YORK

Since they have been out for almost six weeks and since our stock is diminishing daily, I am writing to ascertain whether you are retaining these for exhibition and, if so, how much longer they will remain in your possession. Won't you please let me know?

I was hoping to see you this week among the visiting firemen for the College Art program.

My best regards.

Sincerely yours,

RMH:pb

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Mrs. Edward R. Wehr

3035 West Wisconsin Avenue, Milwaukee 8, Wisconsin

I have decided not to buy the
pastel portrait which you so
kindly reserved for me -

As I am planning on seeing
you in New York about the
24th - 15th of April hope to select
something then - Have a jet
flight to London on the 19th and
wish some luck may get to
Prague, Moscow and Berlin grad -

Thank you so much for
the biographical data which
has not arrived as yet -

As you suggested shall write
to the Whitney Museum for a
copy of the catalogue of the
retrospective held there in 1948.

Lunched with Mr. Lewandowski
at Dalton Art School on Wednesday
last and made a survey of
what the students are doing -
He is greatly interested in my
small collection and stated he is

January 30, 1958

Mrs. Grace Bergenicht
Grace Bergenicht Gallery Inc.
1018 Madison Avenue
New York 17, N. Y.

Dear Grace:

Naturally I am delighted that you like the idea of the project and the artists selected for it. However, I am surprised that you did not receive a copy of my letter to Ralston Crawford together with a note explaining the split commission and asking for your consent.

As I outlined, all the dealers have agreed to take the regular commission from the artist and allow this Gallery 15% from that amount. I sincerely hope this is agreeable to you. Won't you please let me know?

When the exhibition is held, the paintings will be credited to the individual galleries in the catalogue.

With best regards,

Sincerely yours,

RBH:pd

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STUDENT ARTISTIC COMMITTEE



MONTREAL

COMITÉ ARTISTIQUE ÉTUDIANT

January 28, 1958.

Mrs. Edith Halpert
The Downtown Gallery
32, East 57th Street
New York, N.Y.

Dear Mrs. Halpert:

On behalf of the committee we would like to thank you for all the help that you have given us. This student movement in Canada is something which has just started and naturally we are mere novices in the art of exhibition organization. We appreciate very much the way in which you have "put up" with our inexperience; it was your assistance and encouragement that did so much to help us realize our aims.

Although Canada and especially Montreal have not reached the artistic awareness that is evident amongst the American public we feel that in time this situation will change, and we are grateful for the opportunity of doing what we can. It is the backing of experienced people such as yourself that direct us in the best possible way. For this we are most grateful.

Yours sincerely,

Peter Duffield
Pierre Emond
Peter Duffield,
Pierre Emond,

Co-chairmen, Student
Artistic Committees
of McGill and
University of Montreal.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Received 9 26 59
[Signature]

rior to publishing information regarding sales transactions,
essentials are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 21, 1958

Mr. Gordon Bunshaft
Skidmore, Owings & Merrill
425 Park Avenue
New York 22, N. Y.

Dear Mr. Bunshaft:

Mr. Gans no doubt transmitted my message.

Won't you please let me know what decision you have made
about the Stuart Davis study for the mural (oil) and/or
the large drawing on canvas. I hate to rush you but I am
sure you will understand my position in the matter.

It would be so nice if you would come in as it is always
a pleasure to see you.

Sincerely yours,

EBB:pb

January 22, 1958

Mr. Lawrence N. Jenson
413 County Street
New Bedford, Massachusetts

Dear Mr. Jenson:

It was good of you to write to us but I regret that we are not in a position to make any arrangements with additional artists as our list is limited entirely to the older group whose names appear below.

Since there are more than two-hundred galleries in New York I am sure you will have no difficulty in finding a representative.

Sincerely yours,

EGH:pb

3 3x5 photos returned enclosed

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Ebenhart . . . Antiques

CHINA

GLASSWARE

BRIC-A-BRAC

FURNITURE

SILVER

LAMPS, Etc.

169 CHERRY STREET
BURLINGTON, VERMONT
Phone 3-3734

Jan 24, 1958

Down Town Gallery
32 E. 57 St.
New York -

Gentlemen:-

The enclosed is a print of a primitive
painting (on hard board) that we have, and
thought you might be interested as we have
every reason to believe it is a very good one -
The bird is a canary yellow, the dog is a shaded
mousey grey - the tufted chair or couch is dark
green - price \$300.00 -

Sincerely yours

Joseph Ebenhart

P.S.

Artist Unknown

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Leo S. Guthman

January 27, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

This is a letter of thanks, which is occasioned by the many comments I had yesterday on my so-called collection of pictures.

As you know, yesterday I had this party for Peter. The first guests to arrive were Dan & Bertha Rich. He inspected each picture minutely, and Dan made the comments that "this picture he would like to own, and this picture the Museum would like to own". I told him that practically all the pictures were obtained through you, and that you had been most helpful in shaping the direction of my thinking. I might add that the Maremonts were also there but Ivan Allbright, at the conclusion of the evening, cornered me and told me what a thrill it was for him to see this type of collection of American paintings, the 'jewels' that were in it, and that if he was to have a collection of his own, he would like to start from my collection.

Edith, of course as you know, all of these were very gratifying statements, and they could never have happened without your continual help, generosity and assistance. I just want you to share with me in my pleasures.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[1958]

Tues. Jan. 21,

Dear Miss. Halpert,

Observing that Oklahoma City is not the art capital of the world, I am limited to the supplies that I can obtain. In a show here I had the privilege of seeing Miss. O'Keeffe's "Cuss Cob" which greatly impressed me. I noticed that it was painted on a very smooth, fine weave of canvas. I like this type canvas, I can not obtain here, and I would be grateful if you would tell me where I might obtain such canvas. I am a surrealist painter, and am sixteen years of age. I have been painting a year and I have learned that I need a very smooth canvas to do my work justice. I would also like to know what sort of brushes Miss. O'Keeffe uses for her blending which reveals no brush mark.

If this information can be given, please write when you find a spare moment.

John Rainey

604 N.W. 41st.

Oklahoma City, Okla.

Sincerely

John Rainey

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

January 27th 1958.

*rule
OK*

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

Mr. Bywaters, Director of the Dallas Museum of Fine Arts, wrote to us, requesting that we send Abraham Rattner's LAST JUDGMENT to Dallas for the exhibition RELIGIOUS ART OF THE WESTERN WORLD at the end of our own Rattner exhibition. We would appreciate receiving a note from you confirming this loan. Mr. Bywaters also sent us a loan form to be signed. Since we are not the lender, I am taking the liberty of passing the forms on to you. We will, of course, subject to your approval, be very glad to send THE LAST JUDGMENT, and are certain that we can do so in time for the opening of Mr. Bywaters exhibition.

Sincerely yours,

Genevieve E. Lewinson

Mrs. Victor A. Lewinson
Registrar.

2 encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SCOTTSBLUFF PUBLIC LIBRARY

SCOTTSBLUFF, NEBRASKA

30 January 1958

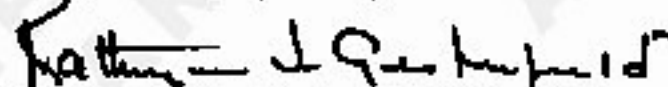
The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

In the book PORTRAIT OF AMERICA published by the Hyperion Press in 1945 there is a picture, "For Sunday Dinner" by William H. Harnett. Could this possibly have been William M. Harnett? If it is, was it really one of his, or was it one that revealed by Mr. Frankenstein to be a forgery? Do you know if Mr. Harnett had one of a violin hanging on a wall entitled "The old refrain"? If he did, can you give us any particulars about it?

We will appreciate any help you can give us in this matter for the benefit of one of our patrons.

Very truly yours,


Kathryn J. Gesterfield, Librarian



Women's Division

American Friends of the Hebrew University, Inc.

9 East 89th Street

New York 28, N. Y.

ATwater 9-5200

MRS. LOUIS S. GIMBEL, JR.
National Chairman, Women's Division
MRS. MILTON PESHKIN
Manhattan Chairman, Women's Division

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MRS. LAWRENCE I. ROOSE
MRS. DANIEL G. ROSS
MRS. MILTON H. RUBIN
MISS SYLVIA T. RUBINSTEIN
MRS. DAGOBERT RUMES
MRS. BESSIE SAMPSON
MRS. WILLIAM SALZMAN
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MRS. PETER SEITZ
MRS. VICKY SHALAM
MRS. JULES SHAPIRO
MRS. MARTHA SHARP
MRS. M. R. SHOOLMAN
MRS. JULIUS SIEGEL
MRS. MEYER SOYBEL
MRS. ARTHUR SYZK
MRS. EMANUEL TODER
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MRS. IRVING WARSHAW
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MRS. HARRY WECHSLER
MRS. ISRAEL WECHSLER
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MRS. DANIEL JONES
MRS. YEUDA KOPPEL
MRS. HENRY S. MOYER, JR.
MRS. RICHARD PERSHAN
MRS. PETER R. ROSENBLATT
MISS GINGER RUMES
MRS. JOHN M. WEILER

January 24, 1958

Miss Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert,

I am happy to inform you, as a participant in our Art Sale and Collectors' Exhibition last year, that our Art Show was, without a doubt, the most successful Benefit Art Function of its kind held in this country.

Because of the growing interest shown by our membership and friends, we look forward to another Spring Art Sale and Collectors' Exhibition, which will take place on May 4th, through and including the 8th at University House, 9 East 89th Street, New York City.

Since I will be in the City, prior to the show, I, too, will be on the Selections Committee. We will start our selections for the Show in March and continue through the first week in April.

In the event that any of our people would like to make a purchase prior to the beginning of our show, I hope that your gallery will co-operate with us.

We can later discuss the commission that will go ^{to} the Hebrew University in Jerusalem. In all cases, as last year, you will be paid, by check, through the American Friends of the Hebrew University for the Art Objects.

All of us, on the committee, are looking forward to working with you again this year.

With warm personal regards and my very best wishes,

Cordially,

Louis S. Gimbel, Jr.
Mrs. Louis S. Gimbel, Jr.
Art Chairman

ESG:ap

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January 21, 1958

Mr. Warren T. Newman
Art Consultant
Ellerbe and Company
E.505 First National Bank Building
Saint Paul 1, Minnesota

Dear Mr. Newman:

I have been unable to contact the person in charge, but can tell you confidentially that the Kerach is being considered by Mr. Kemper of Kansas City to be used as a memorial monument (to his son) in a park site now under consideration.

Only one figure would be used -- that of THE DOCKS -- to be cast from the original plaster.

With this information I hope you can obtain the permission.

Sincerely yours,

EGH:pb

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GRACE BORGENICHT GALLERY INC.

1018 MADISON AVENUE · 79 STREET · NEW YORK 21 · LEHIGH 5-8040

January 28, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York


Dear Edith,

I am pleased to learn that you have selected two of my artists, Jimmy Ernst and Ralston Crawford, for commissions in the new building at 100 Church Street. I will look forward to seeing the exhibition at your gallery when all the works are completed.

I would appreciate a communication from you regarding the split commission between us as stated in your letters to the artists.

With cordial greetings.

Sincerely,


Grace Borgenicht

GB/rs

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2

rest. The weather has been
bad for a long time now
but must clear soon.

We are so glad to have the
big O'Keefe. Perhaps we can
get one of the great leaf flowers
some later on.

No special news here - just work.

Best wishes

Ann Norton

Jan 29 1958

Mrs. R. H. Norton - 253 Barcelona Road - West Palm Beach, Florida

Dear Mr. Hazet -

It was good I have your letter, and we are glad I hear that you may come this way again this winter. Of course I was sorry that you couldn't get over to the studio in December but I knew something must come up that made it impossible.

Come back when you can stay longer and get a good

-page three-

Circus Ball Rider....All four corners marred-
generally soiled.

Girl Putting on Chemise:

Inner and outer mats soiled.

Girl at Table.....Print soiled, inner and
outer mats generally soiled.

Wire Walker.....Inner and outer mats soiled,
print soiled lower left hand
corner, marred lower right
corner.

Four Nudes.....Outer mat excessively soiled
and marred. Print good condition.

The Bather.....Mat soiled, upper left corner
bent.

Max Weber:

Cityscape.....Print good condition, mat
soiled and corners marred.

Still Life.....Mat soiled and corners marred.
Print in good condition.

Distant Towers.....Print soiled lower right corner,
mat generally soiled and all
corners marred.

Stuart Davis:

Cliche.....Good condition

Study for a Drawing..All corners bent and upper
right corner soiled badly.

Will you please verify our findings and let us know
if any of this was due to shipping? We shall await
your reply before showing any of the prints.

Cordially yours,

Jeanne Shively
Detering Galleries

JS:mb

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-page two-

Abstract.....Generally soiled and wrinkled upper left and torn, wrinkled both lower corners.

John Marin:

B126-St. Paul's New York:
outer edges generally soiled and corners marred.

Downtown.....Discoloration left hand and upper margin. Generally soiled, corners marred.

Sailboat.....Upper edge unevenly torn, hole in lower center margin, right margin wrinkled. All sides soiled. Hole lower left corner.

B129 Lower End of Manhattan:
Right hand margin badly soiled;
Left hand margin ink prints and corners marred.

B124 St. Paul's New York:
Right hand and upper margin slightly discolored, generally soiled, upper left corner marred.

Skyscrapers in Construction:
Generally soiled, lower left corner marred, lower right corner wrinkled.

Yasou Kuniyoshi:

Grapes, Pears and Cigars:
Print in good condition-mat soiled from handling.

Nude at the Door.Print in good condition-mat soiled from handling.

Carnations.....Print and mat soiled.

Carnival.....Print wrinkled upper left and right and lower left.. edges soiled and marred.

New England Landscape:
Print soiled right hand side-mat generally soiled.

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January 22, 1958

Mr. George Perutz
Schubach & Company
1610 Cotton Exchange Building
Dallas 1, Texas

Dear Mr. Perutz:

Thank you for your letter.

Indeed I shall be very glad to cooperate with you and within the next few days several photographs will be mailed to you (as soon as our photographer delivers the prints I am ordering). These will include Marin and O'Keeffe.

I am enclosing a catalogue of our current exhibition, which lists the names of the artists for whom we are exclusive agents. Incidentally, it might be of interest to you that an exhibition from this Gallery will be held at the Detering Galleries, 1403 McGowan, Houston (4), from February 3rd until the 21st. Perhaps it will be possible for you and Mrs. Perutz to visit the show during that period and to see outstanding examples by all the artists listed.

Although we have no examples by Wyeth and Slean at the present time, we are offered paintings constantly and will be on the lookout for you. Would you give me some idea of the type of subject matter that you prefer, so that I might be guided accordingly?

Sincerely yours,

O'Keeffe

Feb 5, 1948, 3000
Water for 1947 2500
Marin 1952 1800
East River 1941 3500
Marin 1949 2000

EG:apb
Enclosure

Pluton sent 4/1

Sgt. Squaw 1933 7000 -
Cape Split Point 1941 2500 - John R. Post
Blue apt. 1938 1850

January 30, 1958

Mrs. Nathaniel T. Wertham, Chairman
Beacon Hill Thrift Shop
15 Charles Street
Boston 15, Massachusetts

Dear Mrs. Wertham:

Thank you for your letter and the catalogue.

While on rare occasions we do have a guest exhibition, our policy is to concentrate entirely on the artists whose names are printed below.

I would therefore suggest that you communicate with one of the other galleries in New York. I am reasonably certain that someone will be very much interested in the work of Rodman.

Sincerely yours,

EGH:ph

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January 24, 1958

Mr. Theodore D. Taussig
120 Wall Street
New York, N. Y.

Dear Mr. Taussig:

Mrs. Halpert went up to the warehouse today and found that one of her very important paintings had been damaged. Will you kindly have your insurance inspector come in to look at this painting at your earliest convenience?

Sincerely yours

AFA

January 15, 1958

Portland Art Museum
Portland 5, Oregon

Gentlemen:

In your most recent notice of forthcoming exhibitions, I was interested in seeing reproductions of cast lead sculptures made by J. W. Fiske, New York. As you may know, we have a large collection of early sculpture in our American Folk Art Gallery and I am particularly interested in the cast lead examples of which I have been unable to find a Fiske catalogue other than one illustrating various animals - deer, dogs, et cetera.

If by any chance you can direct me to the source of such informative material, I should be most grateful.

Sincerely yours,

EGH:pb

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, January 30, 1968

Mr. L. Arnold Weisberger
120 East 58th Street
New York, N. Y.

Dear Arnolds:

Taking advantage of the Annual Meeting of the College Art Association which brings together a good many of the young museum directors and curators, I have managed to "give away" for you the painting which you wished to present to an institution. It was a little embarrassing not to know the name of the artist, the title, and size, but if you will supply that information promptly, I can then give you a valuation and the picture may be sent directly by you to the LaJolla Art Center, LaJolla, California, attention of Mr. Patrick Malone, Director.

Where were you last night?

Cheerio,

RM:apb

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January 31, 1958

Mr. William Cullen
200 East End Avenue
New York, N. Y.

Dear Mr. Cullen:

When you called at the Gallery several weeks ago, you expressed an interest in the work of Karl Zerbe.

For your information, we have received a considerable number of paintings in polymer tempera and in gouache which we shall be glad to show you at your convenience.

I look forward to your visit.

Sincerely yours,

RGH:pb

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January 23, 1958

Mrs. Annette Raphael
134 Northfield Road
Rochester, New York

Dear Mrs. Raphael:

Thank you for sending us the transparencies.

As we concentrate entirely on the work of the artists listed below, and do not plan to have any exhibitions which would include other artists, we returned your transparencies to you. It is very difficult to advise you as to which gallery in New York would be interested in your work, but if you will refer to some of the art magazines, you will be able to determine which dealer handles your style of painting.

Sincerely yours

January 15, 1958

Mrs. Archie Burack
22 Florentine Gardens
Springfield, Massachusetts

Dear Mrs. Burack:

I cannot tell you how distressed I am regarding the condition of the Sheeler painting upon its arrival in Springfield.

According to shipping regulations, screw-eyes and wire are not attached to the paintings as a rule.

However, had we known that you wished these included, a separate package could have been attached to the back of the picture.

Also, in recent months we have had some unfortunate experiences with masking tape and the shippers have advised us to return to the more substantial, earlier tape used. To date, we have had no complaints about this, but if you will forgive us sufficiently to come in again and make additional acquisitions, we will see that your wishes are carried out in any future shipments.

Sincerely yours,

EGH:pb

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DO NOT FORGET

water - colour - either
from your gallery or from
a client of the gallery -
& if from the latter
what commission the
gallery would ask.

I am currently
engaged in a new
project collecting many
relatively unknown painters
It is for this reason